

TJUKURPA

TIME CONTINUUM
Dream Time - Every When



AUSTRALIAN ABORIGINAL MYTHS
ART AND POEMS BY

Dr. Lanka Siva Rama Prasad

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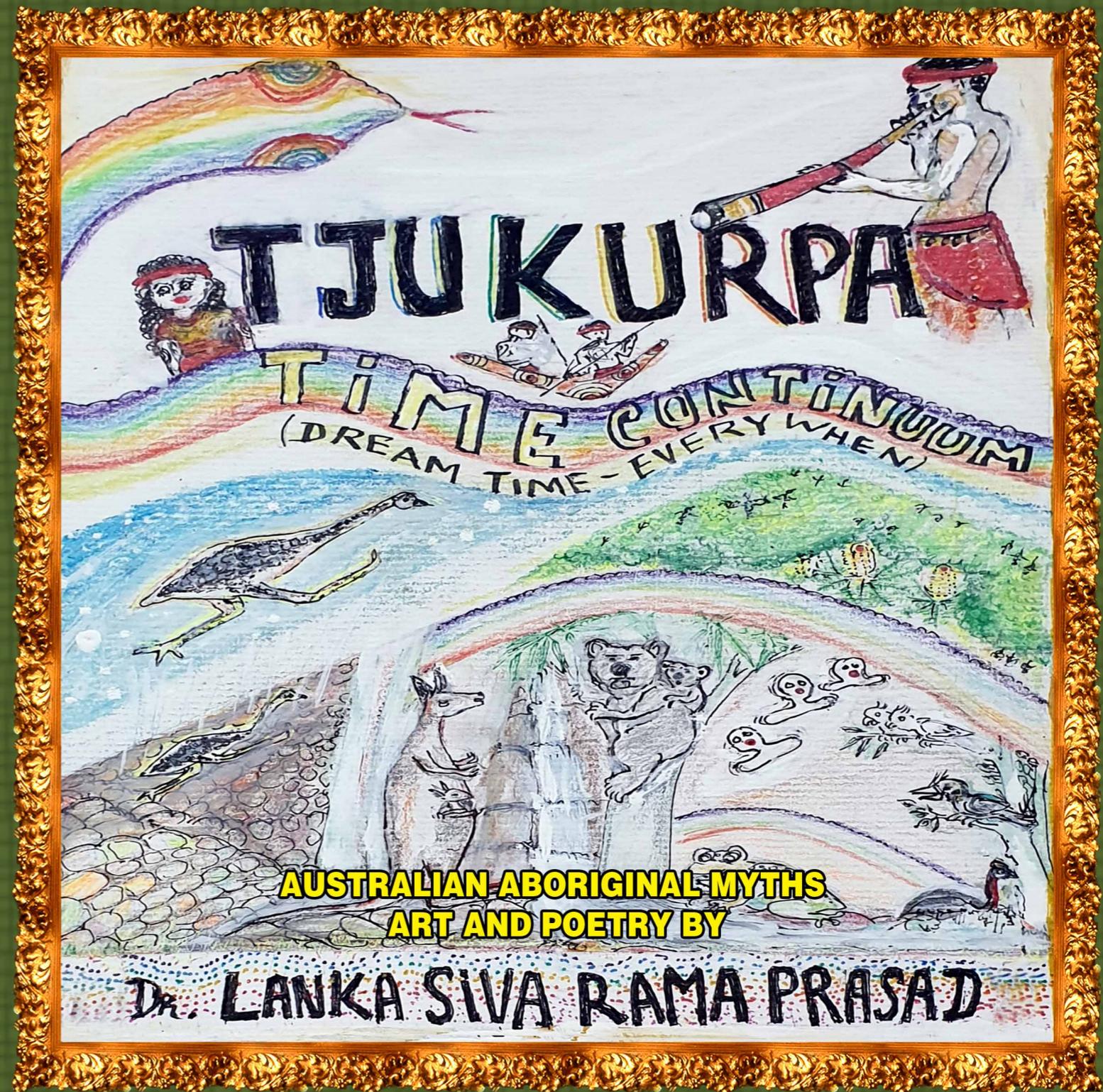
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(Dream Time - Every When)
Australian Aboriginal Myths
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August 2020

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AND IT CAN HAPPEN TO YOU TOO..

There they painted me in vivid colors of a warrior,
Armed me with boomerangs, nulla nulla and a spear,
Told us their Timeless Time stories in way spectacular
When they smiled there was no language barrier,
They were like Maya-Mayi from night sky starrier;

In Ku-ring-gai Chase National Park of wood and rock life
We learnt about the creator hero Daramulan and his emu-wife
The rock replica of Emu in Sky at Elvina did they carve with knife?
Nearby Rainbow serpent's tessellated body flows in wind ripe,
Close to Katoomba town the Three Sisters were in stately hype;

A lithe waterfall was jumping into Jamison valley in scenic wreath,
In Blue Mountains we heard, the Didjeridoo trumpeting an old myth,
The epic battle between Mirrigan and Gurangatch, with batted breath;
There we woke up many wallabies from their excellent sleepy berth,
A few Koala bears were sluggish in their eucalyptus banquet mirth.

The land, fauna and flora whispered many songs to me on rock dunes,
Banksias, gum trees, wattles, and green grass have their own tunes,
Kookaburra's laughter, Parrots' chatter, Emus twitter have poly tones,
Natives have many thousands years of legends carved on rock stones,
And I still hear the songs Maya- Mayi whispered into my Tjukurpa moons.





1. TJUKURPA THE TIME CONTINUUM

At a songline- Yiri the ancient earth trembled in deep sigh,
 A sudden commotion in a serene lake made waters surge high,
 An eerie wind hissed like a copper snake- Yurlunggur in emotion,
 A chain of clouds darkened their bodies thundered in unison,
 An arc of electrical discharge struck the sinews of horizon,

A few dry twigs caught the combustion by repeated collision,
 A few sparks flew into the dry grass and cones in erosion,
 A funnel of dark smoke formed a canopy over young fire sprinters,
 A few daisies shuddered to hear the noise of the burning splinters,
 A line of wattles and gum trees looked pale anticipating bad winters;

A game of wallabies stood still trying to hear the commotion,
 A Tasmanian devil was eyeing at the elusive dingo in innovation,
 At a creek, the stampede of kangaroos has started the dust potion,
 An indecisive platypus and a group of wombats were in slow motion,
 At the blue mountain Koalas suddenly woke up from dream destination;



(“**Tjukurpa**” is timeless time or Time continuum. - “Dreamtime” was a mistranslation based on an etymological connection between “a dream” and “Altjira”, which held only over a limited geographical domain. There was some semantic relationship between “Altjira” and “a dream”, but to imagine that the latter captures the essence of “Altjira” is an illusion. “Ngarrankarni” or “Ngarramgkarni” by the Gija people; “**the Jukurrpa**” or “**Tjukurpa**” by the Warlpiri people and in the Pitjantjatjara dialect ; “the Ungud” or “Wungud” by the Ngarinyin people; “Manguny” in the language Martu Wangka; “Wongar” in North-East Arnhem Land; “Daramoolen” in Ngunnawal language and Ngarigo language; “Nura” in the Dharug language; **Songlines** — called *Yiri* in the Warlpiri language, and other terms — relate to the Dreamtime, using oral lore and story telling manifested as an intricate series of song cycles that identify landmarks and tracking mechanisms for navigation.

In English, anthropologists have variously translated words normally understood to mean Dreaming or Dreamtime in a variety of other ways, including Everywhen “world-dawn”, “Ancestral past”, “Ancestral present”, “Ancestral now” (satirically), “Abiding Events” or “Abiding Law”)



2. KARLA WONGI- THE FIRE TALK

They first saw the glow at the horizon and a few fire sparks,
The silvery white shining changed robes of molten lava marks,
As the fire-fall became a wall it accrued the rubious red shade,
May be it swallowed millions of lives it shined like maroon blade,
Through scarlet fire wall the pale sun looked like saffron glade

With it the heat wave moved further withering the tender buds,
Like the turbulent liquid gold in the cauldron flowing into moulds,
Fire vines chased dry grass and bush lines spewing cinders and duds,
Ladder fires latched their tongues to climbing fern, reached covering,
Fear struck koalas curled into balls soon consumed in the fire clearing

Frogs, skunks, possums, Emus, potoroos were roasted alive in skins,
Cassowaries, kookaburras, lyre birds, black swans and fairy penguins,
Cockatoos, lorikeets, rosellas, cockatiels, budgerigars, parakeets whole,
Ran helter-skelter, became food for hungry snakes and goannas in hole,
But the victims and predators both became fuel for the blazing hellhole.



(According to Tim Flannery (*The Future Eaters*), fire is one of the most important forces at work in the Australian environment. Aboriginal people used fire-stick farming to burn vegetation to facilitate hunting and promote the growth of bush potatoes and other edible ground-level plants. In central Australia, they used fire in this way to manage their country for thousands of years. Flannery writes that “The use of fire by Aboriginal people was so widespread and constant that virtually every early explorer in Australia makes mention of it.

It was Aboriginal fire that prompted James Cook to call Australia ‘**This continent of smoke**’.”)



3. DIDJERIDU THE DIVINE TRUMPET

The village elders saw the smoke and fire screen surging ahead,
 -'Wuagyl woke up in worst mood and it swallows many a head,
 Let's appease fire with fire and songs of altjira- the continuum,
 Let the seeds of future burn and lay foundations for rebirth rhyme.'-
 They gathered at the holy mountain top and blew didjeridu poem;

They brought the tjurunga- sacred stones and consulted them,
 They burnt the leaves of boreen and cleansed the country farm,
 The sacred chants were uttered to pacify the raging fire-storm.
 Then they saw the black kites, whistling kites and falcons alround,
 With fire sticks in their beaks and dashing them on to the ground,

With mounting fear, some tuned gum-leafs and bull-roarer,
 Two boomerangs clashed together as fine clap-stick scorer,
 They interacted with tjukurpa by enacting caribberie rite fair
 They invoked spirits to help them in appeasing the karla fire
 The didjeridoo ringed and vibrated cutting through the air....



(A didgeridoo is a of a long tube, without finger holes,- made of eucalyptus;
 clap sticks, gum-leaf, Bull-roarer are other musical instruments used by aborigines)

(The **Rainbow Serpent** or Rainbow Snake is a common deity (also known as **Wagyl**, **Wuagyl**, etc.) often seen as a creator god and a common motif in the art and religion of Aboriginal Australia. The Rainbow Serpent is known by different names by different Aboriginal sub-cultures. The Rainbow Serpent (or Serpents if there are more than one) is known as Borlung by the Miali, Dhakkan (or Takkan) by the Kuli, Kajura by the Ingarda, Goorialla by the Lardil people Kunmanggur by the Murinbata, Ngalyod by the Kunwinjku, Numereji by the Kakadu, Taipan by the Wikmunkan, Tulloun by the Mitakoodi, Wagyl by the Noongar, Wanamangura by the Talainji, and Witij by the Yolngu.

Bolung, Galeru, Julunggul, Kanmare, Langal, Myndie, Muit, Ungur, Wollunqua, Wonambi Wonungar, Worombi, Yero, Yingama and Yurlunggur are the other names)





4. WANDJINA THE CREATOR

In that timeless time the earth was in flat silence and still,
All the spirits were in deep sleep of ethereal spell and spill,
Then the father creator god called upon the mother of all,
The Sun mother spread its rays on the water expanse hall,
And illuminated the land and created plants as the first fall.

She created insects that drank nectar from the flowers in mirth,
She made various animals to live in sky, water and on green earth,
At that time all creatures had the ability to shape-shift and berth,
Envy made them transgress lines and fought for the rights of birth,
Mother took away the power from them burning like a fierce hearth.

Then the Sun Mother gave birth to Morning Star and shining moon,
The ancestors of humans were those two gods moved to sky soon,
Wandjina the creator god was happy and gave the humans a boon,
He made them the overlords of the earth, blessed them with fortune,
But the arrogant men started defying the creator, became importune



(The **Wandjina** (sometimes **Wondjina**) are cloud and rain spirits from Australian Aboriginal mythology that are depicted prominently in rock art in Australia. Some of the artwork in the Kimberley region of Western Australia dates back to approximately 4,000 years ago. The stories of the Wandjina and the artwork depicting them remain important to the Mowanjum Community of Indigenous people.

Dreamtime stories say the Wandjina created the landscape and its inhabitants, and continue to have influence over both. When the spirits found the place they would die, they painted their images on cave walls and entered a nearby waterhole. These paintings were then refreshed by Aborigines as a method of regenerating life force. The Wandjina can punish those who break the law with floods, lightning and cyclones)





5. BAIAME'S LONG HANDS

Some called the sky god al-father Baiame, Baayama or Byamee,
An enormous man with big bright eyes, hands long and stormy,
Shaped mountains, forests, rivers, life's laws, in the time dreamy,
He taught people traditions, songs, culture and cuisine yummy,
He created Bora the initiation site with his hands long and stormy

Some called him the Sky Hero, All Father, Sky Father polychromy
An enormous man with big bright eyes, hands long and stormy
He married elegant Emu the Birrahgnooloo with eyes dreamy,
Daramulan his brother, son or alter ego in profile physiognomy,
Baiame leapt back into the sky with his hands long and stormy

When he leapt the top of Mount Yengo it became flat and roomy,
He punishes the transgressors with his hands long and stormy
Baiame or his son Daramulan with his emu wife- eyes dreamy
Became Dhinawan- emu in the milky way of ancient astronomy,
Baiame All Father with big bright eyes, hands long and stormy



(Baiame Cave is a heritage-listed cave featuring Aboriginal rock art at Milbrodale, Singleton Council, New South Wales, Australia. It is also known as Baiame's Cave, Creator

Cave, Dhurramulan, Goign, Wabooee, Baiamai, Biامي, Baimae, Biamie, Biaime, Byarmie and Byarme- there's boomerangs there which are called boringan in the Wonnarua language, stone axes which are interpreted as mogos. The hands on the wall are symbols of the people who perhaps looked after the area, or in this case may have looked after the cave and the actual painting on the wall. Some of the stories that are connected to the cave talk about Baiame's arms and why they are so long. The reason being is because he was believed to be protector of the area and protector of the people in the district. His eyes also are of large capacity because it was said also he was all seeing, all knowledge. And everyone revered [him]. Like they do today they had their own religion and the Aboriginal religion had the deity figure, Goign or in the other people's language, Baiame is the figure.)

If we look closely it seems Al-Father spirit is giving assisted birth.





6. DHINAWAN THE EMU IN THE SKY

Till that time all was dark; in starlit sky, glowed milk way,
 An ancient Emu resides in it looked towards earth's sway,
 A great song and dance show amidst kookaburras' laughter,
 Bell birds chimes, native emus dance and parakeets' chatter
 Koalas, wallabies, wombats and bats were in fireflies' clatter;

To learn dance Emu of the sky descended to dreary earth,
 -Oh, clip your wings shorter then you can be agile in mirth'-
 Natives giggled as she obeyed them and lost her sky berth,
 Resigned to her fate she lived alone and had her own chicks,
 Jealous natives again made her kill the chicks with dark tricks;

When she laid the most beautiful blue eggs in the next season,
 Her enemy came, destroyed all eggs except one sans any reason;
 And threw the last one into the sky, where it glowed like red sun,
 When it hit the great pile of wood of the cloud man Ngoudenout,
 From east gate to west it moved in the sky till it totally burnt out.



(“Emu in the Sky”, is a ‘constellation’ that is defined by dark nebulae (opaque clouds of dust and gas in outer space) that are visible against the Milky Way background, rather than by stars. The Emu first becomes visible in March. When it is fully visible in the Milky Way during April and May, it assumes the form of a running emu . This represents a female emu chasing the males during the mating season.. In June and July, the appearance of the Emu changes, as the legs disappear. The Emu, which is now male, is sitting on its nest, incubating the eggs . The Kamilaroi and the Euahlayi have in common their male initiation ceremony, called the *bora*. The *bora* ceremonial site usually consists of two circles, one large, and one small, connected by a pathway. In August and September, the Emu once again changes appearance to that of two circles in the sky, vertically aligned above the south-southwest horizon. Later in the year, around November, the Emu once again changes appearance and becomes *Gawarrgay/Gawarghoo*, a featherless Emu that travels to waterholes and looks after everything that lives there. The Emu is now low on the horizon in the evening, so it appears only as the “body” of the Emu. The Kamilaroi and Euahlayi say this is because the Emu is sitting in a waterhole . As a consequence, the waterholes in country are full (which is often the case in November). Later in the summer, the Milky Way and the Emu dip below the horizon. This signifies that the Emu has left the waterholes, which dries up the waterholes.)



7. NGOUDENOUT THE ETERNAL WOOD GATHERER

And he saw the great blue egg hitting the pile of wood,
Within no time the wood got ignited and glowed good,
From east it moved towards west changing glow hood,
Rose tint to golden yellow to dull red to clouded blood,
Slowly with using up of wood got covered in ash flood;

The cloud man saw the earth glowing in colors of joy,
Flowers swayed, birds and animals sang and danced in cloy,
Cold ice melted into streams of warm water moved in ploy,
Rivers, waterholes, lakes and seas reflected light in boyish coy,
But when darkness again loomed all over, they could not enjoy;

Ngoudenout the cloud man pitied the children of earth,
He helped the divine Emu to reach her sky home in mirth,
At night when the Sun rests in west he kindles star hearth
Collects the finest timber and keeps the bundle at east gate,
To see people happy in their worlds and live with hope great.



(When the emu egg was hurled up to the sky it struck a great pile of wood which had been gathered by a cloud man named Ngoudenout. It hit the wood with such force that the pile instantly burst into flame, and flooded the earth with the soft, warm light of dawn. When Ngoudenout saw what a splendid thing the sun was, he determined to give it to us for ever. At night, when the fire of the sun has burnt out, he goes to a dark forest in the sky and collects a great pile, of wood. At dawn he lights it, and it burns feebly until noonday is reached, then it slowly burns away until twilight and night falls. Ngoudenout, the eternal wood gatherer, then makes his lonely way to the forest for the wood that lights the fire of the sun.- Some Myths and Legends of the Australian Aborigines -by W. J. Thomas)

In another Australian myth **Wala** is a sun goddess who lived with her sister, Bara, and her sister-in-law, Madalait. Bara accompanied her across the sun every day, but Wala realized she made the earth too hot and made her stop. She journeyed to the southern mountains and brought back the sun. She then stored it in a bag and kept it until the moon disappeared.



8. TIDDALIK THE GREAT FROG

'Like that great fire, Tiddalik's thirst was unquenchable,
He greedily consumed all the freshwater and brought trouble,
The flora and fauna began to suffer and death seemed inevitable,
Then the elders devised a plan to bring back the water potable,
But the giant frog was in no mood to hear their pleas feeble;

'I am Molok, I am Tiddalik, I need all the water, go away you slaves!'-
He roared- and the water in its belly splashed in tsunami waves,
Whenever he yawned they saw tidal water moving in gastric shelves,
Then came flying Toowoomba the wise owl from its parliament of elves,
-'You have to bring the Nabunum the eel and see how good it behaves!'-

When Tiddalik the frog woke up, he saw the eel show on mud stage,
Every moment Nabunum eel changed its body into shapes of vintage,
Unable to control its laughter the giant frog rolled upside down in daze,
Water escaped in drops, streams, rivers like birds freed from the cage,
All the dried up lakes, swamps, and rivers were filled in country's maze



(The tale of **Tiddalik the Frog** is a legend from Australian Aboriginal mythology.- Tiddalik awoke one morning with an unquenchable thirst, and began to drink until all the fresh water was greedily consumed. Creatures and plant life everywhere began to die due to lack of moisture. Other animals conspired against Tiddalik and devised a plan for him to release all of the water he had consumed. This was successfully coordinated by a wise old Owl, when Nabunum the eel made Tiddalik laugh when he tied himself in comical shapes. As Tiddalik laughed, the water rushed out of him to replenish the lakes, swamps and rivers. The legend of Tiddalik is not only an important story of the Dreamtime, but has been the subject of popular modern children's books. In some Aboriginal cultures, Tiddalik is known as "Molok".)



9. BORUN AND TOOWOOMBA

-‘And the water did not stop; it became a threatening flood;
In it drowned- villages, animals, land, people bad and good,
People got scattered and stranded on islands without food,
Borun the black pelican raised them all with his fine brood,
Spirits gave him the shining black and white suit in joy mood’-

Toowoomba said- “too much laughter is harmful, as you see,
By the time the giant frog regained its position it was in the sea,
It understood, too much drinking is dangerous and went to pee,
That caused another bout of tsunami; seas became salty and sloppy,
The waves hit the shore and Wuagyl moved in the cracks unhappy.

Flat earth trembled when the ancient spirit moved across the land,
It rose into the sky like a rainbow and landed on earth and highland,
Mountains, valleys, rivers and waterholes formed in its furrows grand,
Then the tired Wuagyl serpent went home a placid mystic lake strand,
So do not make noises near any freshwater lake, please understand’-

Borun married Tuck the duck, hidden in his Canoe
Their children are Gunaikurnai clans five, you know!



(The story of our creation starts with Borun, the Pelican, who traversed the Country from the mountains in the north to the place called Tarra Warackel in the south. As Borun travelled down the mountains, he could hear a constant tapping sound, but couldn't identify the sound or where it was coming from. He traversed the cliffs and mountains and forged his way through the forests. He followed the river systems across of Country and created songlines and storylines as he went. He walked on alone and when he got down into the deeper inlets near Tarra Warackel (now known as Port Albert) he put down his canoe and, much to his surprise, there was a woman in it. She was Tuk, the musk duck. Borun was very happy to see Tuk, and they married and became the mother and father of the five clans, the creator of Gunaikurnai.)



10. TJINIMIN'S NOSE

And the wise old owl Toowoomba said-'Beware o people!
Do not commit crimes and pollution; you have no time staple,
Present calamity has deep roots and made your ancestor cripple,
Tjinimin your ancestor was a great warrior, a bit lithe and supple,
One day he saw the green parrot maidens biting the golden apple;

He fell headlong in love and tried to possess them with his might,
But they complained about him with their consort in mortal fright,
Kunmanggur the rainbow serpent seized the culprit in a savage fight,
And hung him upside down to the apple tree as a punishment right,
Tjinimin cried and cried till his nose fell down and gone out of sight

That's how bats have no nose and they hung always upside down,
And one more thing- bats have souls of men and gets dark crown,
We owls have women souls so take our advice in difficulties grown'-
Thus tweeted Toowoomba in his Tjukurpa of owl didjeridoo's tone,
The elders observed the Waang crows drifting away from the fire zone.



(In Australian Aboriginal mythology, **Tjinimin** is the ancestor of the Australian peoples. He is associated with the bat and with Kunmanggur the rainbow serpent. One story of Tjinimin tells of an argument between him and the Great Rainbow Serpent where Tjinimin wanted to have sex with Great Rainbow Serpent's consorts, the Green Parrot-Girls. Upon losing Tjinimin hung upside down in a tree and admired the stars, vowing to never have sex again. Soon after, his nose falls off, supposedly explaining to the native culture why bats in the region have such short noses.)





11. WAANG CROW STEALS FIRE

Look at the Waang crows lifting away fire-sticks from the fire hedge,
 They are tricksters and cunning birds always walk on trouble's edge,
 In olden days there lived seven Karatgurk women near Yarra River sedge,
 They knew the secret of fire, carried fire sticks to twirl with knowledge,
 They used the fire to cook sweet yams in a cave near the stone bridge.

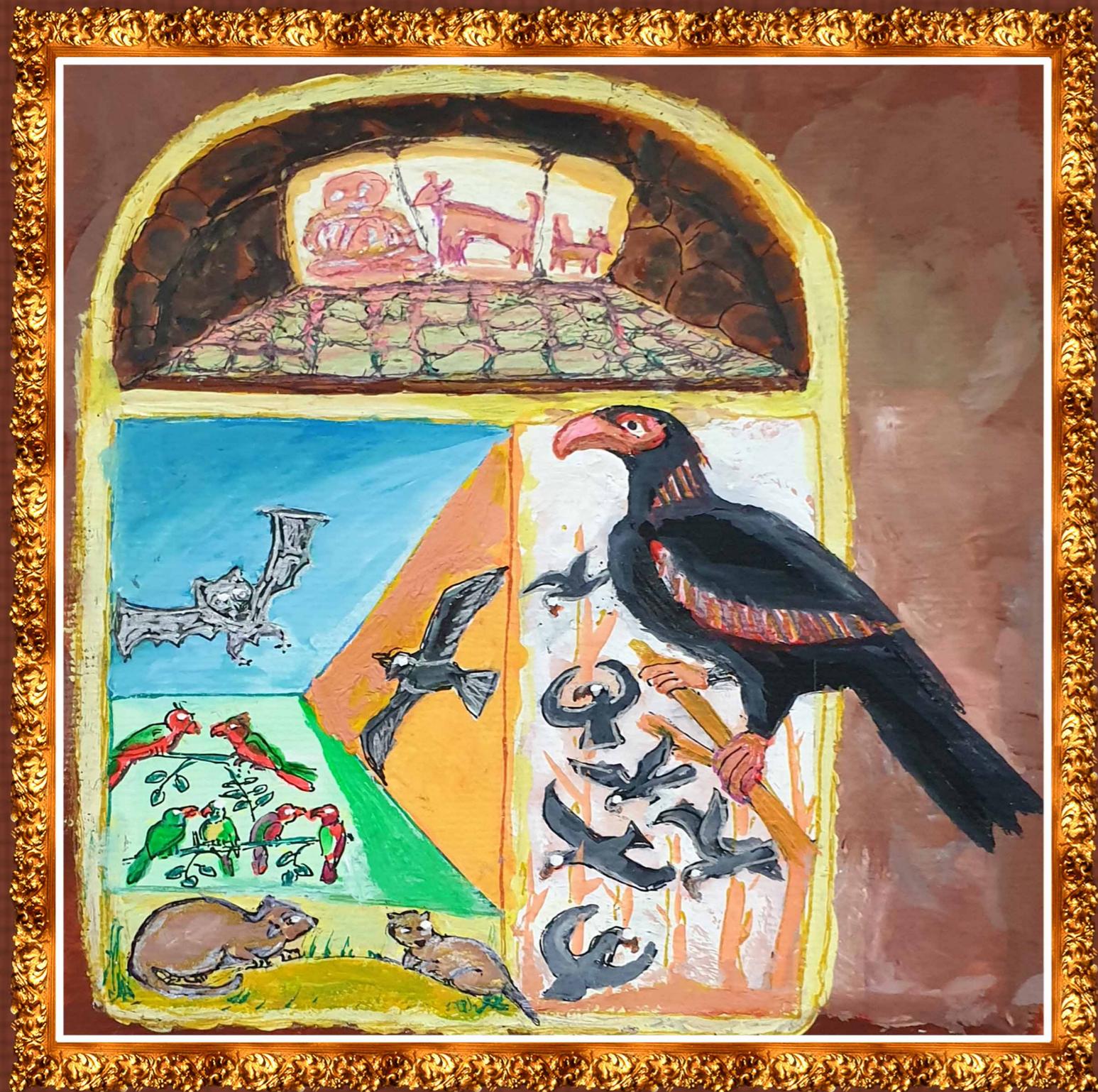
One day Waang followed them secretly into the fire ritual haven,
 Once the women left he found a cooked yam that tasted like heaven,
 So he wished to steal the fire sticks and followed the women seven,
 He put a few snakes in an ant-hill, told the women a story nicely woven,
 Digging in darkness they lit the fire sticks; a few snakes hissed fear driven;

In a sudden jolt the women threw the fire sticks and the live coals flew,
 The crow collected them in a kangaroo skin bag and flew leaving no clue;
 Bunjil the Eagle hawk saw it all and demanded fire to cook possum stew,
 Soon a crowd gathered and the frightened crow flung live coals a few,
 Kurok-goru the finch tail got burnt; meanwhile bush fire grew and grew



(In Australian Aboriginal mythology, **Crow** is a trickster, culture hero and ancestral being. In the Kulin nation in central Victoria he was known as **Waa** (also **Wahn** or **Waang**) and was regarded as one of two moiety ancestors, the other being the more sombre eaglehawk Bunjil. Legends relating to Crow have been observed in various Aboriginal language groups and cultures across Australia)

Karatgurk were seven sisters who represented the Pleiades star cluster. According to a legend told by the Wurundjeri people of the Kulin nation, in the Dreamtime the Karatgurk alone possessed the secret of fire. Each one carried a live coal on the end of her digging stick, allowing them to cook the yams which they dug out of the ground. The sisters refused to share their coals with anybody, however they were ultimately tricked into giving up their secret by Crow. After burying a number of snakes in an ant mound Crow called the Karatgurk women over, telling them that he had discovered ant larvae which were tastier than yams. The women began digging, angering the snakes, which attacked. Shrieking, the sisters struck the snakes with their digging sticks, hitting them with such force that the live coals flew off. Crow, who had been waiting for this, gathered the coals up and hid them in a kangaroo skin bag. The women soon discovered the theft and chased him, but the bird simply flew out of their reach, and this fire was brought to mankind. Afterwards, the Karatgurk sisters were swept into the sky. Their glowing fire sticks became the Pleiades star cluster)



12. BUNJIL THE EAGLEHAWK

The bush fire caressed the dry grass, hugged eucalyptus trees of gum,
 Singed the silky oak and waratah trees, burnt apple and pine kingdom,
 Bottle-brush, wattles, fig and tooth brush trees were laid to martyrdom,
 Paper bark, neighbors bygone, Illawarra flame and Jacaranda blossom,
 And Banksia cones were burnt to ashes releasing the seeds in fire chasm;

From burnt gum barks and banksia seeds new sprouts rose like phoenix,
 After the fading of pyro cumulonimbus, squalls of rain created new matrix,
 Within no time Waratah flowers bloomed above the green with nectar mix,
 One can hear the Wonga pigeon's cry looking for her lost mate by raptor fix,
 Bunjil the eagle-hawk was sharpening its talons for another quick transfix.

Bunjil's shaman helpers were busy collecting the live coals to trap rabbits,
 Djurt-djurt the nankeen kestrel and Thara the quail hawk were the culprits;
 The Waang crow on the tree top had its feathers burnt to black from pits,
 Thus the enmity grew between crow and eagle-hawk reached the gambits,
 The seven sister spirits became Pleiades - glowing fire sticks - sky inhabits.



(In Australian Aboriginal mythology, **Bunjil** is a creator deity, culture hero and ancestral being, often depicted as a wedge-tailed eagle (or eaglehawk). In the Kulin nation in central Victoria he was regarded as one of two moiety ancestors, the other being Waa the crow. Bunjil has two wives and a son, Binbeal the rainbow. His brother is Palian the bat. He is assisted by six *wirmums* or shamans who represent the clans of the Eaglehawk moiety: Djart-djart the nankeen kestrel, Thara the quail hawk, Yukope the parakeet, Lar-guk the parrot, Walert the brushtail possum and Yurran the gliding possum.

According to one legend, after creating the mountains, rivers, flora, fauna, and laws for humans to live by, Bunjil gathered his wives and sons then asked Crow, who had charge of the winds, to open his bags and let out some wind. Crow opened a bag in which he kept his whirl winds, creating a cyclone which uprooted trees. Bunjil asked for a stronger wind. Crow complied, and Bunjil and his people were blown upwards into the sky. Bunjil himself became the star Altair and his two wives, the black swans, became stars on either side.)



13. GANGURRU- I DON'T UNDERSTAND YOU

When they did not understand the hopping, boxing creature,
They called it Gangurru the great jumper of the green nature,
Later people misunderstood and it became kangaroo in culture,
With marsupium- pouch mothers shelter their joeys and nurture;
Baiaame All-Father blessed the roos moms for their kind gesture.

When the sparks in the fire curtain were waxing and waning,
People saw Kangaroos, wallabies, wallaroos frantically running,
With their kid-joeys in their pouches to a safety aquatic hiding,
Bucks, boomers, jacks, does, flyers, jills and joeys all screaming,
As a troop or court the kangaroo mob was on move like lightning,

The didjeridoo ringed and vibrated cutting through the winds,
' It was Baiaame god as an old blind wombat tested all other kinds,
Only Kangaroo mother offered him shelter and food in vile winds;
She saved the wombat from hunter's boomerang risking her own life,
Baiaame god blessed her with a pouch to nurse and carry joeys in strife'-



(The **kangaroo** is a marsupial from the family Macropodidae (macropods, meaning "large foot. As with the terms "wallaroo" and "wallaby", "kangaroo" refers to a paraphyletic grouping of species. The largest species in the family are called "kangaroos" and the smallest are generally called "wallabies". The term "wallaroos" refers to species of an intermediate size.^[3] There is also the tree-kangaroo, The word "kangaroo" derives from the Guugu Yimithirr word *gangurru*, referring to grey kangaroos. A common myth about the kangaroo's English name is that "kangaroo" was a Guugu Yimithirr phrase for "I don't understand you." According to this legend, Cook and Banks were exploring the area when they happened upon the animal. They asked a nearby local what the creatures were called. The local responded "Kangaroo", meaning "I don't understand you", which Cook took to be the name of the creature. Already in 1898 anthropologist Walter Roth was trying to correct this legend, but few took note until 1972 when linguist John B. Haviland in his research with the Guugu Yimithirr people was able to fully confirm the proper etymology. Kangaroos are often colloquially referred to as "roos". Male kangaroos are called bucks, boomers, jacks, or old men; females are does, flyers, or jills; and the young ones are joeys.^[17] The collective noun for kangaroos is a mob, troop, or court.)





14. THARALKOO'S CHILD

All Father Baiame created all animals, birds, fish, frogs and duck,
Of course Rakali the water rat family too, to live with joy and luck;
Tharalkoo was a headstrong duck, who always disobeyed her folk,
And got into troubles, this time went too far, far into a river creek,
Where Bigoon the water rat goon captured her in his dark vile reek;

By the time Tharalkoo came to senses Bigoon took her as his queen,
And ravished her with his might and forceful cruel ways umpteen,
The penitent Tharalkoo waited for a break to hit her captor's spleen,
On the first opportunity she flooded the rat's home and ran unseen,
Finally reached her grove and told fiction to the ducks in the scene;

Then came the egg season, like all ducks Tharalkoo also laid eggs best,
All duck mothers had ducklings but Tharalkoo's kids looked the worst;
Weird, out of the world chimeras with duck's bill, webbed feet, ghost
Rat's fur and flat tail hitting water; born Biladurang the platypus beast;
It is a lesson to all, if you disobey divine laws; chimeras live in your nest.



(The **platypus** (*Ornithorhynchus anatinus*), sometimes referred to as the **duck-billed platypus**, is a semiaquatic egg-laying mammal endemic to eastern Australia, including Tasmania. The platypus is the sole living representative of its family (Ornithorhynchidae) and genus (*Ornithorhynchus*).

Together with the four species of echidna, it is one of the five extant species of monotremes, the only mammals that lay eggs instead of giving birth to live young. Like other monotremes it senses prey through electrolocation. It is one of the few species of venomous mammals, as the male platypus has a spur on the hind foot that delivers a venom capable of causing severe pain to humans. The unusual appearance of this egg-laying, duck-billed, beaver-tailed, otter-footed mammal baffled European naturalists when they first encountered it, and the first scientists to examine a preserved platypus body (in 1799) judged it a fake, made of several animals sewn together.)





15. KOALA- GOOLA- NO DRINK

Koobor the orphan was a naughty boy but lazy certain,
 His foster parents were stingy and left him thirsty often,
 -'Eat eucalyptus leaves but stay away from our water basin,
 Touch a drop of water you will be thrown out of our home,'-
 They warned him sternly; hid the vessels out of reach to him;

One day in a hurry they forgot to hid the water pot and jug,
 The boy drank the water greedily and swollen like a frog big;
 When they came back tired, there was not a single drop to drink;
 They chased him with clubs; he climbed a tall tree within eye blink,
 They scorched the tree; the boy fell down; water came out in a wink;

Crying 'goola- gula- no drink-; he became koola- koala as he ran free
 Ran away to the blue mountain and perched on the Eucalyptus tree,
 He cursed them- 'If you kill me for water or food, cook me with my skin,
 Otherwise I will come as a giant ghost and drink all your water in a spin,'-
 Now you can hear his cry amidst bushfires; he may comeback in this din!



(The **koala** (*Phascolarctos cinereus*, or, inaccurately, **koala bear**) is an arboreal herbivorous marsupial native to Australia. The word koala comes from the Dharug *gula*, meaning *no water*. It was at one time thought, since the animals were not observed to come down from trees often, that they were able to survive without drinking. The leaves of the eucalyptus tree have a high water content, so the koala does not need to drink often. But the notion that they do not need to drink water at all was shown to be a myth. Although the vowel 'u' was originally written in the English orthography as "oo" (in spellings such as *coola* or *koolah*), it was changed to "oa", possibly in error. Because of the koala's supposed resemblance to a bear, it was often miscalled the koala bear, particularly by early settlers. The generic name, *Phascolarctos*, is derived from the Greek words *phaskolos* "pouch" and *arktos* "bear". The specific name, *cinereus*, is Latin for "ash coloured")



16. KURINJII WARRAGURTA- THE RED OCHRE SITE

Then they came, a couple of spirits from the north blue sky,
With fire sticks in their hands to hunt possums in weather dry,
They caught a few shooting stars and ignited the first bushfire,
After a sport of good hunting they retired to their home sapphire,
Elders saw burning coals and tasty meat revered it as divine affair.

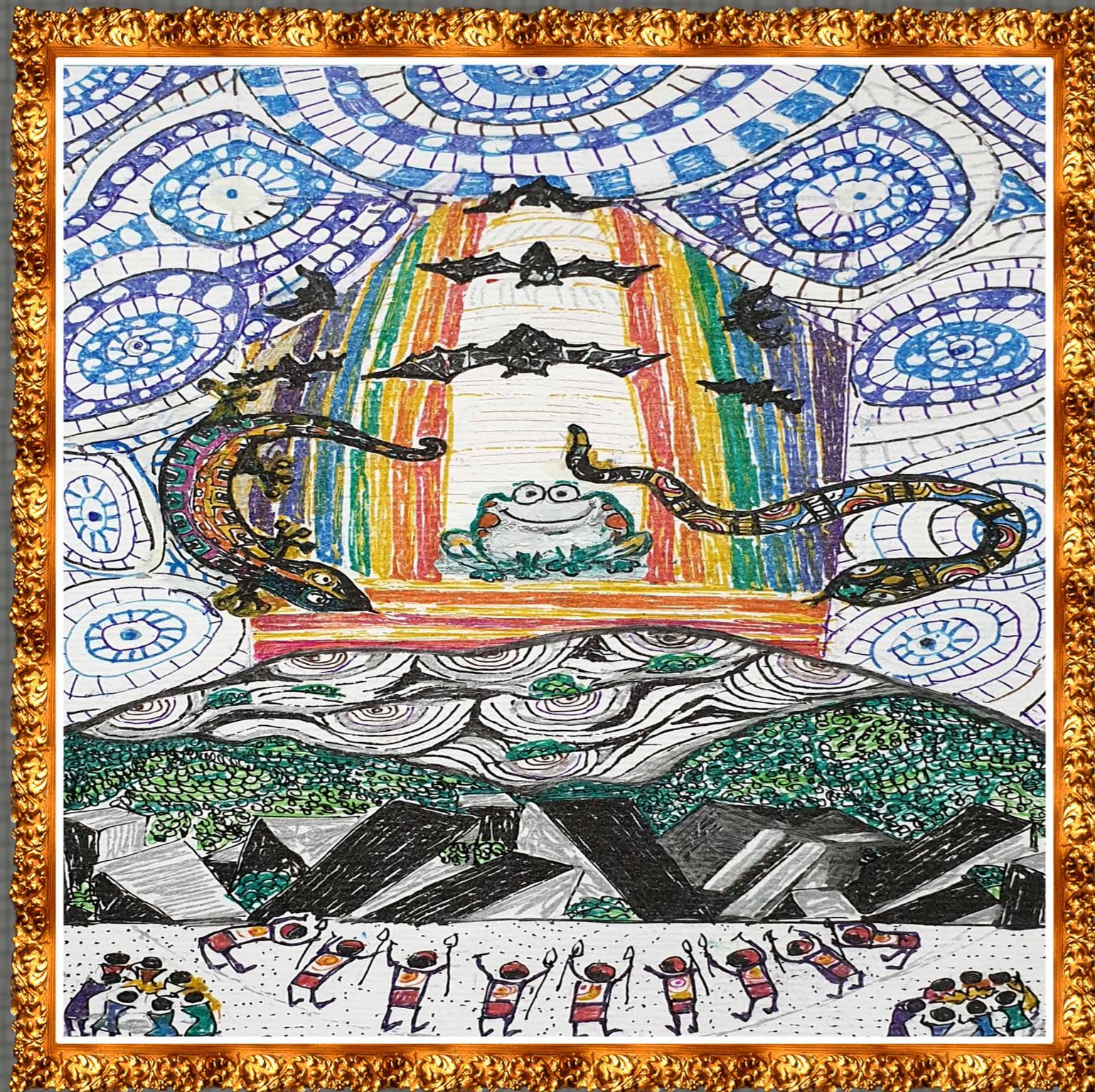
In such holy places, in the track lines of Wagyl- rainbow serpent,
Kambi, Yirrambl, Birmba, Julbanu rock caves with ancient scent,
The Yamparnu red ochre mines in Pukardu hill with lives spent,
Of an Emu bird- Kuringii and its blood became red ochre, killed
By Kintacawoola dogs- Kilowilinna and Perilingunina highly skilled

And became mountains nearby including Thorijurra their master;
It may be blood of Marindi dog, which fought Adno-artina monster;
Legends grew with age and time and mature into myths sinister;
As such with the Mountain of Death- Kalkajaka a mysterious hill,
Where the odiferous, hot hissing caves spill death in morbid drill.



(Ochre was one of the most important commodities passing along the trade routes of Australia, partly because it was used for decoration of bodies, artefacts, cave wall painting, but most importantly it was an essential part of decoration for important ceremonies. The places where the best ochre was mined, such as the **Yarrakina red ochre mine** where the sacred iridescent ochre was mined at **Parachilna** in the Flinders Ranges in South Australia, were busy centres of trade, people travelling from as far away as western Queensland to trade for the ochre. The ochre miners crushed the soft rock and made it into a paste by mixing it with water, though sometimes it was mixed with the fat or blood of animals such as fish, emus, possums, or kangaroos. Orchid juice was sometimes used as a fixative. The paste was rolled into small balls for trade. **Adno-artina** appears in the stories of the Diyari people, Indigenous Australians who live near Lake Eyre in South Australia, as a gecko who fought the dog Marindi. According to one of the myths, during the fight, Marindi's blood fell on rocks and dyed them red - the source of the ochre is a quarry at Pukardu Hill at a site dual-named by the Government of South Australia as "Parachilna Ochre Mine"/"Vukartu Ithapi" and which is located about 19 kilometres (12 mi) south-east of Parachilna in the locality of Flinders Ranges.)

Wilgie Mia (Wilgamia)- This mine is northwest of Cue in the **Weld Range**, Murchison district, Western Australia. The mine was on the northern side of **Nganakurakura Hill**. An open cut mine had been dug out of the hillside that was 20 m deep and 15-30 m wide. A cavern opens from the pit and the miners tunnelled out many small caves and galleries as they followed the red and yellow ochre seams



17. KALKAJAKA THE PLACE OF SPEAR

In that hot labyrinth of granite boulders with eerie ducts drawn,
 Boulder frogs hop, skinks spread scent and geckos go upside down,
 Where ancient pythons and cruel cats roam in the darkness drawn,
 A dark dungeon of one way, death demon's den, a point of no return,
 It is the mountain of death with abysses releasing hot gasses in turn

A haunted place where spirits of dead wanders in blood thirst,
 Kalkajaka a refuge to the dreaded spirit of Eater of Flesh in angst,
 People shudder to go nearer to that cursed mountain of evil post,
 The recurring story of people missing there chills one's spine first,
 When a colony of bats explodes through dark caverns fear sways fast.

And the flying foxes rip through the mouth of Kambi cavern,
 A giant Gangarru Julbanu rock looks menacingly at town cistern,
 Prattle of cockatoos chattering creepy curses at Birmba stone,
 Near the foot of black mountain range hear Yirrbal taboo sermon,
 At Kalkajaka the place of spear bursts out the breath of fire demon.



(Black Mountain (Kalkajaka) National Park is a 781 hectare protected area in Shire of Cook, Queensland, Australia. The National Park's "Black Mountains" are a heavily significant feature of the Kuku Nyungkal people's cultural landscape known locally to Aboriginal Australians as Kalkajaka (trans: "place of spear"). There are at least four sites of religious or mythological significance on the mountain. These are the Kambi, a large rock with a cave where flying-foxes are found; Julbanu, a big grey kangaroo-shaped rock looking toward Cooktown; Birmba, a stone facing toward Helenvale where sulphur-crested cockatoos are seen; and a taboo place called Yirrbal near the foot of the range.)



18. BUNYIP THE EVIL SPIRIT

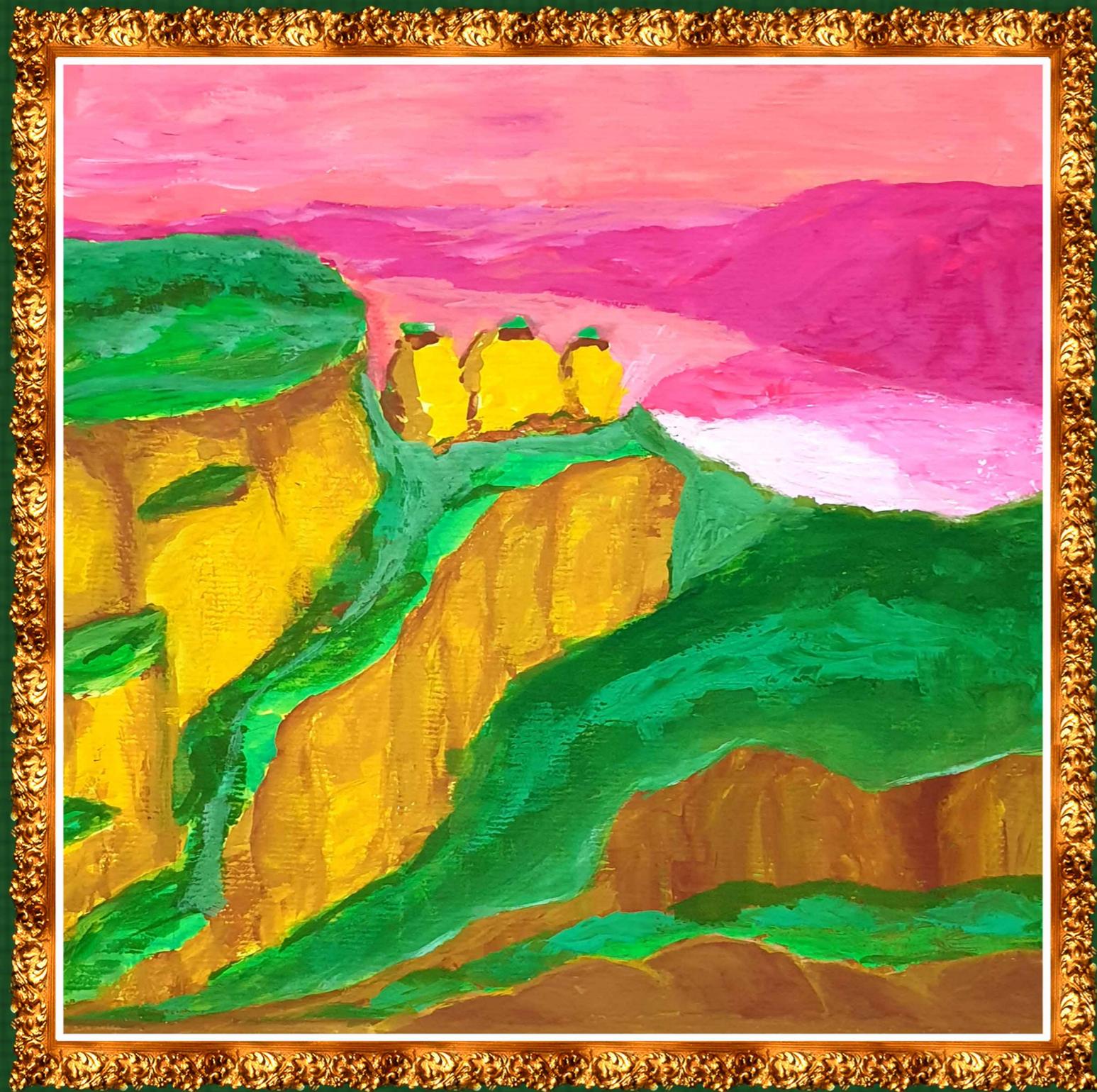
When the blazing fire curtain crossed the sinister creek,
A low pitched boom shattered the silent shadow streak,
A cloud of bats detonated through the dark night dread,
A seal- cassowary chimera ogre rose up from devil's bed,
Its Emu like head has string rays to sting the prey dead;

With powerful hind legs and deadly claws it hopped
Tore the eucalyptus bark with its foreleg nails gripped,
With each of its loud cry the living became pale and livid,
After creating terror and mayhem it dived like dingo rabid,
The destruction it did cannot be described, great god forbid!

With a bellowing cry it pounced upon women and children,
Grasped one in its mouth and dashed into a billabong den,
A few brave men speared it in the pitch dark night in vain,
The devil disappeared leaving blood and slime in its tracks,
The story passed to successive generations in songs and talks.



(The **bunyip** is a large mythical creature from Australian Aboriginal mythology, said to lurk in swamps, billabongs, creeks, riverbeds, and waterholes. These bunyips have round heads resembling a bulldog, prominent ears, no tail, and whiskers like a seal or otter. "a large black animal like a seal, with a terrible voice which creates terror among the locals. The long-necked variety is allegedly between 5 and 15 feet long, and is said to have black or brown fur, large ears, small tusks, a head like a horse or emu, an elongated, maned neck about three feet long and with many folds of skin, and a horse-like tail. The bunyip has been described by natives as amphibious, nocturnal, and inhabiting lakes, rivers, and swamps. Bunyips, according to Aborigines, can swim swiftly with fins or flippers, have a loud, roaring call, and feed on crayfish, though some legends portray them as bloodthirsty predators of humans, particularly women and children. Bunyip eggs are allegedly laid in platypus nests.)



19. TYAWAN AND HIS THREE DAUGHTERS

From the high rocks of Katoomba, water leaps way down,
Like the witches of lore and flow as Kedumba river known,
Amidst of pitch black rocks and emerald green vegetation,
Gundungurra people breathed and lived in their old nation,
Where bushfires often play hide and seek with the narration;

Near three sisters, often you hear a lyre bird crying frantically,
The Sandstone rocks Meenhi, Wimlah, Gunnedoo look regally,
Medicine man Tyawan had three daughters, lilies of the valley,
When they saw a huge centipede they threw stones in a rally,
The rocks hit Bunyip who with rage attacked them in that gully;

Tyawan saw this from a distance; changed the girls into rocks,
The angry Bunyip chased him to the cliff studded with cracks,
Tyawan transformed himself into a lyre bird to cover his tracks,
When Bunyip chased he lost his magic bone wand in wood walks,
It is that lyre bird's cry searching for his magic wand in these parks



(The **Three Sisters** are an unusual rock formation in the Blue Mountains of New South Wales, Australia, on the north escarpment of the Jamison Valley. They are located close to the town of Katoomba and are one of the Blue Mountains' best known sites, towering above the Jamison Valley.^[1] Their names are Meehni (922 m), Wimlah (918 m), and Gunnedoo (906 m). The Sisters were formed by land erosion. The sandstone of the Blue Mountains was eroded over time by wind, rain and rivers, causing the cliffs surrounding the Jamison Valley to be slowly broken up. The commonly told legend of the Three Sisters is that three sisters, Meehni, Wimlah and Gunnedoo, lived in the Jamison Valley as members of the Katoomba tribe. They fell in love with three men from the neighbouring Nepean tribe, but marriage was forbidden by tribal law. The brothers were not happy to accept this law and so decided to capture the three sisters. A major tribal battle ensued, and the sisters were turned to stone by an elder to protect them, but he was killed in the fighting and no one else could turn them back. This legend is commonly claimed to be an Indigenous Australian Dreamtime legend. However, the legend as is commonly told may be traced back to non-indigenous schoolgirl Patricia Stone, who gave the formations their "indigenous" names)



20. BERAI BERAI AND THE SEVEN SISTERS

In the lands of Martu, Anangu, Pitjantjatjara, Yankunytjatjara
 And Ngaanyatjarra there lived once a man with gigantic aura,
 Of supersized penis which he wrapped around his waist raw;
 He chased the Seven Sisters the ice maidens with penumbra,
 And captured two of them in his hut covered with dry straw

To melt the ice maidens he Wurunnah lit many a camp fire,
 All of them got extinguished by the water-flow from their hair,
 With ire he chastised them to bring pine bark to his dark lair,
 The merciful pine tree grew into the sky and they escaped fair,
 And to escape the giant they became the seven stars in sky air;

Berai twin brothers genuinely loved the sisters in captivity,
 When the sisters escaped to sky they grieved with such gravity,
 They died; the seven sisters took pity on them for their sincerity
 And made them stars to stay nearer to them for the eternity;
 On a clear night, see, Berai Berai listening to their song of nativity



(The theme of Seven Sisters stars was familiar to the tribes people in many parts of the continent. In south Australia one of the sisters is Pirili. The legend of Wahn the Crow and the Seven Sisters is probably even better known; in another legend the sisters are Emu Women, who were pursued with amorous intentions by the Dingo Men. They hid amongst the boulders but, as might be expected, the Dingo Men scented them and tried to drag them out. Failing to do so, for the women had wedged themselves tightly into the crevices between the boulders, the Dingo Men lit a fire. The smoke drove the women out, burning their wings, with the result that Emus have lost the 'power of flight. With their long legs the Emu Girls were able to escape, and fled to the end of the world where they hid in the sky land and now shine brightly to taunt the Dingo Men who remain far distant, lost in the constellation of Orion.)



21. BYAMA AND THE SACRED BULL-ROARER

Amidst of serene gum trees, grevillea, Banksia and wattles,
 And grass fields laid with Amaranth, kochia and bush nettles,
 There lived joyful Byama brothers with their wives and children;
 Thoorkook was a wicked neighbor with ferocious dogs on run,
 He had his evil eye on Byama brothers and waiting for his turn;

One day the elders went for hunting and the kids were alone,
 When they returned they found them still in cold death zone;
 The dogs' insignia was evident and villain was in his dark lane.
 Transforming themselves as giant kangaroos the brothers ran,
 Followed by bloodthirsty dogs in a pack in a death hunt drawn;

Isolating one by one Byama kangaroos killed all canines in revenge,
 Then they speared Thoorkook for his impiety in mortal challenge,
 The evil man turned into Mopoke bird and flew away into hill grange,
 The grieving mothers of slain children became curlew birds off range,
 Elder Byama invented a flying wood chip- that hums lament strange;



(Along with the didgeridoo, it was a prominent musical technology among the Australian Aboriginals, used in ceremonies and to communicate with different people groups across the continent. Bullroarers have been used in initiation ceremonies and in burials to ward off evil spirits, bad tidings, and especially women and children. Bullroarers are considered secret men's business by all or almost all Aboriginal tribal groups, and hence forbidden for women, children, non-initiated men, or outsiders to even hear. Fison and Howitt documented this in "Kamilaroi and Kurnai". Anyone caught breaching the imposed secrecy was to be punished by death. Bullroarers have sometimes been referred to as "wife-callers" by Australian Aborigines)



22. ROLLA- MANO THE OLDMAN OF THE SEA

Then the bull- roarers hummed, the Didjeridoos boomed,
Gum- leaf vibrated, boomerangs with wild energy drummed,
And an ancient tune vibrated through the sea waves bloomed,
The night breeze clasped the reeds in the mangrove groomed,
A song was revealed in Jukurpa how stars got sky zoomed!

In the days of ancient spirits Rolla- Mano was the old man of the Sea,
With many treasures and mysteries in his chest he was terrific to see,
With a flaming fire stick in hand he roared and giggled in explicit glee,
One day he saw two lithe women and tried to net them before they flee,
He caught one of them; the other one with a splash dived into sea free;

He chased and hit her with fire stick; the golden sparks flew to the sky,
When he returned the captive woman became the Evening star in high,
One can hear the roar of the old man to reach them with his wavy hands,
And the radiant smiles of the stars shining like spark in sky and sea sands,
When the fire stick sun is seen stars go hiding; to comeback in night stands.



(Rolla-Mano was the old man of the sea. When he tried to capture two women one escaped. Rolla-Mano did not capture the woman who dived into the dark waters of the swamp. After a fruitless search he returned to the shore and took the other woman to live with him for ever in the sky. She is the evening star. From her resting place, she gazes through the mists of eternity at the restless sea-the dark, mysterious kingdom of Rolla-Mano. On a clear summer night, when the sky is studded with golden stars, one can see that they are the sparks from the fire stick of Rolla-Mano, and the beautiful evening star is the woman he captured in the trees of the mangrove swamp.)



23. DJIDIDJIDI THE WILLIE WAGTAIL

When all the woods echoed with the song of life,
 Badimaliyan the pademelon hopped into real strife,
 Where an old Wallaroo was tapping its tail like knife,
 _ ' I am sick and dying, please inform my kith and kin,
 Fishing there they are near the Katoomba water basin'-

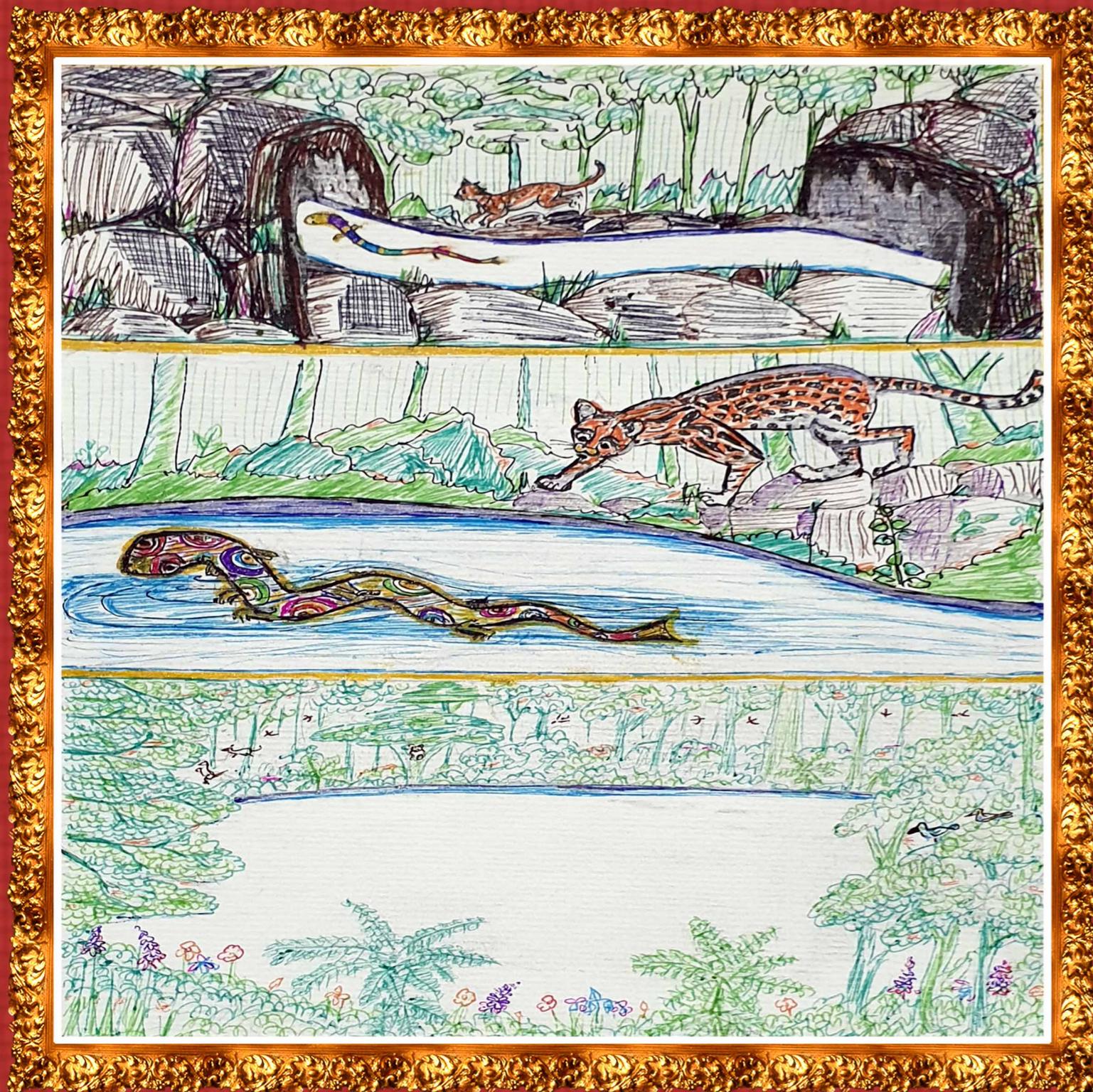
When the kind pademelon moved a little further course,
 The wily wallaroo threw a boomerang with such a force,
 Pademelon died instantly; its killer had a feast of-course;
 When pademelon did not turn up, worried was the tribe,
 An iguana next day reached the wallaroo patter its tail vibe,

Same story, same fate but this time a spear killed the lizard,
 And the next day a bandicoot died in the nullanulla blizzard,
 Then djididjidi the willy wagtail bird took the perilous hazard,
 It escaped boomerang, spear, nullanullas; killed wallaroo buzzard,
 From that time local people never traveled alone, even a wizard;



(The **willie** (or **willy**) **wagtail** (*Rhipidura leucophrys*) is a passerine bird native to Australia, New Guinea, the Solomon Islands, the Bismarck Archipelago, and Eastern Indonesia. It is a common and familiar bird throughout much of its range, living in most habitats apart from thick forest. Other vernacular names applied include shepherd's companion (because it accompanied livestock), frogbird, morning bird, and Australian nightingale. Many Aboriginal names are onomatopoeic, based on the sound of its scolding call. *Djididjidi* is a name from the Kimberley, and *djikirridj-djikirridj* is used by the Kunwinjku of western Arnhem Land. In Central Australia, southwest of Alice Springs, the Pitjantjatjara word is *tjintir-tjintir(pa)*. Among the Kamilaroi, it is *thirritirri*. In Bougainville Island, it is called *tsiropen* in the Banoni language from the west coast, and in Awaipa of Kieta district it is *maneka*. In the Solomon Islands Pijin it is sometimes called the *polis* (police) or *pris* (priest) bird, because of its black-and-white colouring.)

(A **waddy**, **nulla nulla** (**nullah nullah**) or **hunting stick** is an Aboriginal Australian club for use in hunting and fighting. The first of these names comes from the Darug people of Port Jackson, Sydney. A waddy is a heavy, pointed club constructed of carved timber.)



24. MIRRAGAN THE TIGER CAT

At the junction of Wingecaribee and Wollondilly Rivers,
 Gurangatch lived in a waterhole among hard rock slivers,
 Half fish half reptile giant eel, created terror in nearby livers,
 An agile swimmer and a great burrower it can run in reverse,
 With emerald, coral and diamond scales it looked very fierce;

Mirragan the tiger cat was a fisherman of exceptional talent,
 He liked challenges and hunted big and rare fish in any current,
 When he saw Gurangatch it has become his obsession god sent,
 Mirragan poisoned the waterhole and Gurangatch got the scent,
 With frantic efforts and speed he burrowed with all forces spent;

While he burrowed formed are the rivers, waterholes and valleys,
 From Wollondilly valley to Whambeyan caves he made many alleys,
 It was a fight to finish when Mirragan brought his far-sighted allies,
 They could pluck a piece of Gurangatch flesh in their repeated sallies,
 Enough is enough thought both bullies and retired to their own gullies.



(Gundungurra Creation Story of Jenolan Caves- For tens of thousands of years, Jenolan has been part of the culture of the local Indigenous people. This beautiful and mysterious place holds special significance to the Gundungurra people who knew it as 'Binomil' or 'Bin-oo-mur'. According to Gundungurra Elder, Old Jimmy Lynch, who lived the latter part of his life in the Gully in Katoomba, until his death in 1913, "The old natives knew the caves. They penetrated them as far as the subterranean water, carrying sick people to be bathed in this water, which they believed to have great curative powers. Sick people were carried there from considerable distances." Gundungurra people's knowledge of the caves goes back a long way, and there is a dreamtime creation story about how this whole countryside came into being. The story describes an almighty struggle between two ancestral creator spirits, one a giant eel-like creature, Gurangatch, an incarnation of the ancestral rainbow serpent, and the other, a large native cat or quoll, Mirragan. The scuffle resulted in the gouging out of the land to form the river systems of the Cox and Wollondilly Rivers, much of which is now under Sydney's water storage lake behind Warragamba Dam. In this dreamtime creation story, Gurangatch and Mirragan visited Jenolan as well as Wombeyan (Whambeyan) Caves, which were already part of the landscape.)



25. TATKANNA THE ROBIN

Yes, it has scorched breast from the first fire he tried to steal,
 This story is of the times when fire was a cockatoo's asset to tell,
 Said a wanderer to the gathering, who is excited to hear the tale,
 ' Maro the red crested cockatoo hid fire somewhere in his feathers,
 If any brave could get his hands on it, the fire will benefit others;

The tribe invited Maro, gave him a feast and Kangaroo blanket,
 But Maro neither offered them fire nor did he mention its secret,
 Then they sent spies to know the truth in the wanderer's report,
 After spy- Prite"s confirmation Tatkanna the robin reached port,
 The secret hideout of Maro the cockatoo and observed his sport.

In a ritualistic way Maro turned towards east, recited a prayer,
 Slowly he bent his head, removed fire from its red crest layer,
 Took a dry eucalyptus twig and lit it as a fire stick spark thrower,
 Racy Robin seized the opportunity, stole the fire stick, flew higher,
 Fire burnt its chest and sparks spread to become bushfire all over;



(The word 'cockatoo' has its origins in Malay and means 'vice' or 'grip' because of their incredibly strong beak. Australia's commonest and most widespread cockatoo is Galah. **Gang-gang Cockatoo**- Known in Canberra as 'squeaky doors' because of the sound they make, Gang-gang Cockatoos are quite unique in appearance. Only the male has a bright red face and crest.)

(The **flame robin** (*Petroica phoenicea*) is a small passerine bird native to Australia. It is a moderately common resident of the coolest parts of south-eastern Australia, including Tasmania. Their song is more varied and complex than that of the scarlet robin, and has been described as the most musical of the red robins. A series of descending notes in groups of three, the musical song has been likened to the phrases, "you-may-come, if-you-will, to-the-sea" or "you-are-not a-pretty-little-bird like-me". Both males and females sing this song, often perched from a vantage point such as a stump or fence. This loud song is used to attract the attention of a potential mate, and to announce the bringing of food to its mate or young. The softer call has been described as a *tlip, terp* or *pip* and is used as a contact call in the vicinity of the nest. The female makes a hissing sound if approached while on the nest, and the male has been recorded making a wheezing call when displaying around the nest.)



26. YARA MA YA HOO- THE VAMPIRE JOOGABINNA

Never travel alone and never sleep under bulky fig tree,
Hiding in its thick canopy awaits a mean vampire in spree,
Fiery red in color, huge warty frog mouth, tooth free,
Big head, pot belly, long limbs with suckers large and slimy,
Feet turned backwards, hairy body and hunchback gloomy;

It swallows any unsuspecting traveler snoring in daylight,
Regurgitates the victim sucking his blood and shines bright,
It repeats the process till its prey turns into hideous blight,
Then he vomits the beast which behaves like vampire quite,
Their tribe multiplies in the summer heat and bushfire quiet;

Yo wi- Yahoo roams during night and it has long white hair,
Floating in air, this ape has sharp talons straight like spear,
It sits on the chest of victim or hugs him creating mortal fear,
Gobbles up the prey and laughs like Kookaburra perching near,
If one plays dead like possum it leaves; you will be safe, o dear!'-



(The **Yara-ma-yha-who** is a legendary creature found in Australian Aboriginal mythology. According to legend, the creature resembles a little frog-like man with red skin, a very big head, a large mouth with no teeth and suckers on the ends of its hands and feet. According to legend, the Yara-ma-yha-who is only active during the day and only targets living prey. "Playing dead" until sunset (it is said to only hunt during the day) is offered as a ploy to avoid attack.

Yowie is one of several names for an Australian folklore entity reputed to live in the Outback. The creature has its roots in Aboriginal oral history. In parts of Queensland, they are known as *quinkin* (or as a type of quinkin), and as *joogabinna*, in parts of New South Wales they are called *Ghindaring*, *jurrawarra*, *myngawin*, *puttikan*, *doolaga*, *gulaga* and *thoolagal*. Other names include *yaroma*, *noocoonah*, *wawee*, *pangkarlangu*, *jimbira* and *tjangara*. Yowie-type creatures are common in Aboriginal Australian legends, particularly in the eastern Australian states.)



27. YOONECARA THE DESCENDANT OF BYAMA

One teenager heard from his father about their ancestor,
 Byama, a giant who lived in faraway lands near the pole star,
 Yoonecara took permission from his tribe and moved faster,
 Crossed rivers and meadows, outran Emus and lizard monster,
 Following pole star, he chased wallabies and bats like a master.

But a gang of mosquitoes ambushed him near a swamp,
 Shivering with high fever he thought he was in death clamp,
 Covering himself with gum bark, he lit dry wattle twig lamp,
 Consumed a few bush leaves and crossed the meadow damp,
 There at a distance he saw polestar touching the mountain ramp;

Many moons passed since Byama invented the Bull-roarer fair,
 Now he saw a pious boy, braving the dangers, came to his lair,
 The giant blessed the bewildered boy- 'Son! A man now you are!
 Take this bull-roarer with you and it sings you many legends of lore!'-
 That's how Yoonecara met Byama; a task never done after or before;

(While the Byama brothers were hunting they left their young sons, who had both been named Weeroombrall, on a small plateau surrounded by large rocks. Thoorkook with his dogs killed them. Byama brothers took revenge on Thoorkook. The elder Byama invented the Bull-roarer. The elder Byama swung the thin piece of wood at the end of the cord. It whirled and twirled and cried like a human voice. 'What is it?' the younger Byama asked in a bewildered manner. 'What are you doing? It is my son speaking and calling to me!' 'No, brother, it is not your son. It is not my son. But their spirits live in this piece of wood, crying to us with their own voices. And so the first bullroarer was made. It was a sacred thing that preserved the spirits of the boys who had been killed by Thoorkook. It was never shown to women. It needed only to be swung on a string to bring the boys' voices to life. As the years went by it entered into the initiation rites of young men, who were told that the spirits of the Weeroombralls were present, sharing the experiences of manhood with them, preserving them from evil, and strengthening them in their ordeal.- Some Myths and Legends of the Australian Aborigines- by W. J. Thomas)



28. WONDANGAR THE WHALE

Gigantic and robust was Wondangar the whale crazy and tardy,
 His precious possession was a great canoe which was very sturdy,
 Goon na ghun the star fish with five hands was his only buddy,
 A great famine scorched the land dry; waterholes became muddy,
 Kurrilwa the koala, Gooradawaak the brolga trembled like teddy;

So they sought the help of Goon na ghun to steal the canoe,
 Who can bear the anger of Wondangar, so he said no and no,
 At last they convinced him with five star treatments in snow;
 Goon na ghun brought a stick to remove lice from whale hair,
 Wondangar was happy but his eyes were glued on canoe lair;

To divert his attention Goon na ghun told funny stories many,
 In a moment's lapse Wondanger's canoe was faraway looking tiny,
 Spouting in fury Wondangar threw him on the cragged rock stony,
 And chased the boat but Kurrilwa the koala paddled the float to shore
 Dancing crazily the brolga made a hole and the boat sank to sand floor;



(That's why - searching for his boat and culprits the whale spouts in anger; Thrashed and thrown on to stone crags Starfish developed ragged body; By paddling the great canoe Koala Bear developed strong fore- paws; the brolga natives still wander across the wild wastes of the land)



29. MIRRAM THE KANGAROO

Many friendships stay solid only in fair weather,
 It happened with hawk and crow or any other,
 Mirram the kangaroo had a neighbor brother,
 Wareen the wombat and both played together,
 Who had a gunyah made with leaves and feather;

Mirram hopped always to distant lands very much
 And brought tubers and grass for both in her pouch
 One night a great storm extinguished Mirram's fire,
 Shivering in cold rain Mirram knocked Wareen's door,
 Wareen declined to give her even a place in the corner

Mirram in rage threw a stone that flattened wombat's face,
 Cursed Wareen to have heirs with foreheads flat sans grace;
 In revenge Wareen threw a spear that struck the bottom place
 Became the tail of kangaroo and its tribe became homeless race;
 Anger may fade fast but its aftereffects can bring huge disgrace.



(**Wombats** are short-legged, muscular quadrupedal marsupials that are native to Australia. They are about 1 m (40 in) in length with small, stubby tails and weigh between 20 and 35 kg (44 and 77 lb). There are three extant species and they are all members of the family **Vombatidae**. They are adaptable and habitat tolerant, and are found in forested, mountainous, and heathland areas of south-eastern Australia, including Tasmania, as well as an isolated patch of about 300 ha (740 acres) in Epping Forest National Park in central Queensland. A group of wombats is known as a wisdom, a mob, or a colony.

The **kangaroo** is a marsupial from the family Macropodidae (macropods, meaning “large foot”). Kangaroos have large, powerful hind legs, large feet adapted for leaping, a long muscular tail for balance, and a small head. Like most marsupials, female kangaroos have a pouch called a marsupium in which joeys complete postnatal development. Kangaroos are the only large animals to use hopping as a means of locomotion. The comfortable hopping speed for a red kangaroo is about 20–25 km/h (12–16 mph), but speeds of up to 70 km/h (43 mph) can be attained over short distances, while it can sustain a speed of 40 km/h (25 mph) for nearly 2 km (1.2 mi))



30. THUGINE, THE IRIS SERPENT

And the blue expanse was serene before the brief storm,
A few prodigal waves cautiously breaking into pearls form,
A lone shell was singing elegies of lost canoes in azure farm,
A bunch of runaway clouds were gathering water in dead calm,
After a succinct respite, sea wind gathered strength to do harm;

The tribal camp nearby was agog with fish hunting ritual,
The medicine man threw a few bones predicted a big haul,
But a bad omen says some trouble is lurking in wherewithal,
Keep children in safe sanctuary; pray the gods for good to all,
Boys! Do not venture outside! Thugine iris snake is bad after all;

When the elders left boys looked through the locked door,
The blue sea, golden sand, cool breeze lured them to shore,
By the time people returned they saw their children no more,
They saw two black rocks wet with tears and the fading rainbow,
Thugine the iris serpent slowly disappeared in raging storm brow;



(The rocks are seen in between Double Island Point and Inship Point. When a rainbow appears in the sky, the old men of the tribe tell the story of the disobedience and punishment of the wandering boys.)

Farancia erythrogramma (also known commonly as the **rainbow snake**, and less frequently as the **eel moccasin**) is a species of large, nonvenomous, highly aquatic, colubrid snake, which is endemic to coastal plains of the southeastern United States. Two subspecies are recognized as being valid, one of which has been declared extinct.

The **Rainbow Serpent** or *Rainbow Snake* is a common deity (also known as **Wagyl**, **Wuagyl**, etc.) often seen as a creator god and a common motif in the art and religion of Aboriginal Australia: it is said to be the Rainbow Serpent moving from one waterhole to another, and the divine concept explained why some waterholes never dried up when drought struck.

Dreamtime (or The Dreaming or Tjukurrpa or Jukurrpa) stories tell of the great spirits and totems during creation, in animal and human form that moulded the barren and featureless earth. The Rainbow Serpent came from beneath the ground and created huge ridges, mountains, and gorges as it pushed upward. The Rainbow Serpent is understood to be of immense proportions and inhabits deep permanent waterholes and is in control of life's most precious resource, water. In some cultures, the Rainbow Serpent is considered to be the ultimate creator of everything in the universe.)

1. KUNGKARANGKALPA THE SEVEN SISTERS

With curiosity to know the ways of men, they descended from sky,
Two of the seven sisters were caught by Wurrunna a clever guy,
The eucalyptus tree helped the captives to escape high and high;
Now, the seven stars in sky taunt Wurrunna with twinkling smiles,
And the myth is told in myriad ways by natives live apart many miles;

They may be seven Emus or Seven water girls, or daughters of Pingal,
The pursuers were identified as stars or moon chasing the sisters all,
In one story their father attempts to ravish them with his amorous call,
Their mother from sky dropped a rope and the girls escape from Malpirin,
Father Pingal's penis; when they are safe, mother cuts the rope Heripin;

In initiation rituals boys and girls face deprivation of food and sleep,
In state of delirium they learn many secrets from elders in life's leap,
Aborigines whose life is land respected nature with reverence deep,
Their stories were born in timeless time where spirits were people,
And survive as long as the spirits in humans survive in Tjukurpa ample;



(There are 900 distinct Aboriginal groups across Australia, each distinguished by unique names usually identifying particular languages, dialects, or distinctive speech mannerisms. Each language was used for original myths, from which the distinctive words and names of individual myths derive.)

The routes taken by the Creator Beings in their Dreamtime journeys across land and sea... link many sacred sites together in a web of Dreamtime tracks criss- crossing the country. Dreaming tracks can run for hundreds, even thousands of kilo meters, from desert to the coast [and] may be shared by peoples in countries through which the tracks pass...

Aboriginal people learned from their stories that a society must not be human-centered but rather land centered, otherwise they forget their source and purpose ... humans are prone to exploitative behavior if not constantly reminded they are interconnected with the rest of creation, that they as individuals are only temporal in time, and past and future generations must be included in their perception of their purpose in life. People come and go but the Land, and stories about the Land, stay.)

2. THE MYTH OF CAPTAIN COOK

They were pale white like their ancestral spirits,
And stepped on the land on Endeavour's merits,
Offered natives a burning thing, stale flour bits,
Scalding dirty water and boiled meat; those nitwits
Left the land, while natives beating ground with fists;

Their hero Cook brought Cook's law to the land,
A human centered law inhuman to the native stand,
With noisy machines and lethal gun powder in hand,
They disfigured the land and destroyed the life strand,
Cut the freedom of men and fauna in property errand;

Entering the myths and folklore of tears and blood,
Migaloos angered Wagyl that brings fire and flood,
The Rainbow serpent now stirs in its ferocious mood,
Emu in the sky is retreating to its Milky Way brood,
It is better if all of us reenter Tjukurpa for land's good.



(**James Cook** FRS (7 November 1728 – 14 February 1779) was a British explorer, navigator, cartographer, and captain in the British Royal Navy. He made detailed maps of Newfoundland prior to making three voyages to the Pacific Ocean, during which he achieved the first recorded European contact with the eastern coastline of Australia and the Hawaiian Islands, and the first recorded circumnavigation of New Zealand.

The many Aboriginal versions of this Captain Cook are rarely oral recollections of encounters with the Lieutenant James Cook who first navigated and mapped Australia's east coast on HM Bark *Endeavour* in 1770. Guugu Yimidhirr predecessors, along the Endeavour River, did encounter James Cook during a 7-week period beached at the site of the present town of Cooktown while the *Endeavour* was being repaired. From this time the Guugu Yimidhirr did receive present-day names for places occurring in their local landscape; and the Guugu Yimidhirr may recollect this encounter.

The pan-Australian Captain Cook myth, however, tells of a generic, largely symbolic British character who arrives from across the oceans sometime after the Aboriginal world was formed and the original social order founded. This Captain Cook is a harbinger of dramatic transformations in the social order, bringing change and a different social order, into which present-day audiences have been born.)

WIKI NOTES & SOME MORE STORIES (WIKIPEDIA)

1. **TJUKURPA THE TIME CONTINUUM-** During Jukurrpa, ancestral beings, both animal and human, moved across the country creating land features, plants and animals; performing ceremonies, singing, marrying and fighting. Their journeys crisscrossed the desert and left lines of travel that marked their activities. At the end of their journeys ancestral beings returned to the earth, where they often still reside. Places where the ancestral beings returned to the earth, such as hills, rocks, waterholes and salt lakes, are special/ sacred sites and hold great power. Some beings left the earth to take their place among the stars. But where they were part of significant events at various places throughout the Western Desert, these places are also sacred.

The ancestral snakes that inhabit jila are also called jila and kalpurtu. In the creation time of the Jukurrpa jila were men who made rain, shaped the features of the land and introduced law and rituals associated with rainmaking to this Country. When the jila men finished their journeys they entered the jila waters and transformed into snakes. Jila sites are of great importance and must be treated with great respect. People do not camp close to the jila but keep a respectful distance. Men must ceremonially clean the jila before women can approach. People then approach the jila with care and respect.- **Joe Brown, 2008.**

In the Jukurrpa, when Ngayurnangalku (cannibal beings) were living all over the desert, they came together for a big meeting at Kumpupirntily (Lake Disappointment), and debated whether or not they should stop eating people.: That night there was a baby born. They asked, ‘Are we going to stop eating the people?’ And they said, ‘Yes, we going to stop,’ and they asked the baby, newborn baby, - she said, ‘No’. The little kid said, ‘No, we can still carry on and continue eating peoples’, but this mob said, ‘No, we’re not going to touch’. **Jeffrey James, 2007**

Jarntu is the ancestral mother dingo whose puppies inhabit the surrounding rock holes and soak waters, which are linked by a network of underground tunnels. Jarntu has healing powers, but she is also a fierce protector of her home and people. Aboriginal people enter the site ritually and with great respect, sweeping the ground with branches, announcing strangers and leaving food for Jarntu. Jarntu returns this generosity by ensuring successful hunting for her Countrymen and by protecting them from danger. -**Morika Biljabu-2008.**

Central to this ancient law is the role humans play in both the maintenance of law and the maintenance of Country. Knowledge of these laws is held collectively by initiated senior people and is often shared by members of several groups., senior men hold men’s secret/sacred law and senior women hold women’s secret/sacred law. Other stories may be sacred but can be shared as they are laws everyone needs to follow. Sometimes this association is symbolized by a ‘totem’, which could be an animal, plant or physical feature. The ‘totem’ is an expression of personal ties to Jukurrpa..

2. **KARLA WONGI- THE FIRE TALK-** Aboriginal Australians used to use fire to clear grasslands for hunting and to clear tracks through dense vegetation, and European settlers have also had to adapt to using fire to enhance agriculture and forrest management since the 19th century. Fire and forest management has evolved again through the 20th and 21st centuries with the spread of national parks and nature reserves, while post-industrial global warming is predicted to continue increasing the frequency of blazes.

Bushfires in Australia are a widespread and regular occurrence that have contributed significantly to moulding the nature of the continent over millions of years. Eastern Australia is one of the most fire-prone regions of the world, and its predominant eucalypt forests have evolved to thrive on the phenomenon of bushfire.^[1] However the blazes can cause significant property damage and loss of both human and animal life. Bushfires have killed approximately 800 people in Australia since 1851 and millions of animals.

3. **DIDJERIDU THE DIVINE TRUMPET-** The **didgeridoo**; also known as a **didjeridu** is a wind instrument. The didgeridoo was developed by Aboriginal peoples of northern Australia, likely within the last 1,500 years, and is now in use around the world. The name for the Yolngu peoples’ instrument is the **yiaki (yidaki)**, or more recently by some, **mandapul**. The name “Didgeridoo” is an onomatopoeic word. Traditional didgeridoo makers seek suitably hollow live trees in areas with obvious termite activity. Termites attack these living eucalyptus trees, removing only the dead heartwood of the tree, as the living sapwood contains a chemical that repels the insects. A didgeridoo is usually cylindrical or conical, and can measure anywhere from 1 to 3 m (3 to 10 ft) long Most are around 1.2 m (4 ft) long. Generally, the longer the instrument, the lower its pitch or key. However, flared instruments play a higher pitch than unflared instruments of the same length..

4. **WANDJINA THE CREATOR-** Wandjinas are only found in the Kimberley region (north-eastern Western Australia), nowhere else in Australia. They are deeply spiritual to the people of this area, the Mowanjum people, who comprise three language groups, the Worrorra, Ngarinyin and Wunumbal. To these people, the **Wandjina is the supreme Creator** and a symbol of fertility and rain. Their ancestors have been painting Wandjina (also spelled wanjina) and Gyorn Gyorn (also called Gwion Gwion) figures in rock art sites scattered throughout the western Kimberley for millennia. This is the **oldest continuous sacred painting movement** on the planet. Unique to the Mowanjum people, Wandjinas (sometimes pronounced ‘wannias’) have large eyes, like the eye of a storm, but no mouth. It is said they have no mouth because that would make them too powerful. They are often depicted with elaborate headdresses, indicating different types of storms.

To the Mowanjum people, the elegant, elongated figures of the **Gyorn Gyorn depict their long-ago ancestors**, before the Wandjinas brought the law. Gyorn Gyorn paintings in rock art sites have been dated at 20,000 years and are often over-painted with Wandjinas and other imagery. These figures are sometimes known as **Bradshaws**. In a lot of Western Australian Aboriginal languages “jina” means “feet”, and therefore some see a connection between Wandjinas and the sacred act of walking the land.

5. **BAIAME’S LONG HANDS -** The Baiame myth tells how Baiame came down from the sky to the land, and created rivers, mountains, and forests. He then gave the people their laws of life, traditions, songs, and culture. He also created the first initiation site. This is known as a bora; a place where boys were initiated into manhood. When he had finished, he returned to the sky, and people called him the *Sky Hero* or *All Father* or *Sky Father*. He is said to be married to Birrahgnooloo (Birran-gnulu), who is often identified as an emu, and with whom he has a son Daramulum (Dharramalan). In other stories Daramulum is said to be brother to Baiame. It was forbidden to mention or talk about the name of Baiame publicly. Women were not allowed to see drawings of Baiame nor approach Baiame sites—which are often male initiation sites (boras). In rock paintings Baiame is often depicted as a human figure with a large head-dress or hairstyle, with lines of footsteps nearby. He is always painted in front view; Daramulum is drawn in profile. Baiame is often shown with internal decorations such as waistbands, vertical lines running down the body, bands and dots.

6. **DHINAWAN THE EMU IN SKY -** A constellation used in Aboriginal culture in Australia is the “Emu in the Sky”, a ‘constellation’ that is defined by dark nebulae (opaque clouds of dust and gas in outer space) that are visible against the Milky Way background, rather than by stars.^[7] The Emu’s head is the very dark Coalsack nebula, next to the Southern Cross; the body and legs are other dark clouds trailing out along the Milky Way to Scorpius.

In Ku-ring-gai Chase National Park, north of Sydney, are extensive rock engravings of the Guringai people who lived there, including representations of the creator-hero Daramulan and his emu-wife. An engraving near the Elvina Track^l shows an emu in the same pose and orientation as the Emu in the Sky constellation. This Emu in the sky is known all around the world. To the Wardaman, however, the Coalsack is the head of a lawman

7. **NGOUDENOUT THE ETERNAL WOOD GATHERER-** When the emu egg was hurled up to the sky it struck a great pile of wood which had been gathered by a cloud man named Ngoudenout. It hit the wood with such force that the pile instantly burst into flame, and flooded the earth with the soft, warm light of dawn, it is the sun goddess .

Sun Mother and creation. All was still in the darkness until the great Father of all Spirits woke the Sun-Mother. As she opened her eyes so the sunlight washed away the darkness that covered the entire Earth. The Earth was a bare flat circular body covered with a concave sky which reached down to the horizon. The sky was the earth of another world above this one, a rich land with a plentiful water supply where many ancestral beings dwelt. The stars are said to be their campfires. The Father of all Spirits told the Sun-Mother to wake the Spirits. She came down from the sky and as she walked around so she gave life to all the plants and grasses. After her work she rested until the Father of all the Spirits told her to go into the caves and wake the Spirits there. The Sun-Mother went into the caves in the mountains and there her light awakened all the insects. The Father of all Spirits wasn't finished and he called the Sun-Mother to carry on. This time she went into a very deep cave and there her golden light melted the ice and so were created all the streams and rivers of the world. Then she created fish and frogs, lizards and snakes, then she woke the spirits of the birds and the animals. The Father of all Spirits saw that all was good with the world and he allowed the Sun-Mother to become the Sun. All the living creatures watched the sun cross the sky and as she disappeared below the western horizon so all the animals became afraid, afraid that she would not return. Eventually morning came and the Sun returned and all was well again with the new children of Earth. After a long while these same children began arguing with each other and the Sun-Mother had to return to Earth to sort it all out. She decided to allow each creature to change its shape but that went wrong too and the world was overrun by bats and giant reptiles. Afraid that the Father of all Spirits would not like what he saw the Sun-Mother decided the world needed new creatures and so she gave birth to two new children, a God and a Goddess; The God was the Morning Star and the Goddess was the Moon. The Morning Star and the Moon had two children and the Sun-Mother sent these two to Earth to be the ancestors of all mankind.

Many traditions have stories of a female Sun and a male Moon. The Yolngu say that Walu, the Sun-woman, lights a small fire each morning, which we see as the dawn. She paints herself with red ochre, some of which spills onto the clouds, creating the sunrise. She then lights a torch and carries it across the sky from east to west, creating daylight. At the end of her journey, as she descends from the sky, some of her ochre paints again rubs off onto the clouds, creating the sunset. She then puts out her torch, and throughout the night travels underground back to her starting camp in the east.^[10] Other Aboriginals of the Northern Territory call her Wuriupranili. Other stories about the Sun involve Wala, Yhi, and Gnowee.

The Yolngu tell that Ngalindi, the Moon-man, was once young and slim (the waxing Moon), but grew fat and lazy (the full Moon). His wives chopped bits off him with their axes (the waning Moon); to escape them he climbed a tall tree towards the Sun, but died from the wounds (the new Moon). After remaining dead for three days, he rose again to repeat the cycle, and continues doing so till this day. The Kuwema people in the Northern Territory say that he grows fat at each full Moon by devouring the spirits of those who disobey the tribal laws. Another story by the Aboriginals of Cape York involves the making of a giant boomerang that is thrown into the sky and becomes the Moon.

A story from Southern Victoria concerns a beautiful woman who is forced to live by herself in the sky after a number of scandalous affairs. The Yolngu also associated the Moon with the tides

Sun and Moon in Australian Aboriginal Cultures-

In most Aboriginal cultures, the Moon is male and the Sun is female. For example, a Yolngu oral tradition explains the motion of the Sun in terms of *Walu*, the Sun-woman. She lights a small fire each morning, producing the dawn, and decorates herself with red ochre, some of which spills onto the clouds, to create the red sunrise. Carrying a blazing torch

made from a stringy-bark tree, she travels across the sky from east to west, creating daylight. At the western horizon, she extinguishes her torch, and travels back underground to her morning camp in the east. An ethnographer was told "the Sun goes clear around the world" by a Yolngu man who illustrated this "by putting his hand over a box and under it and around again."

The Yolngu people call the Moon-man *Ngalindi*. The phases of the Moon are caused by Ngalindi being attacked by his wives, who chopped bits off him with their axes, reducing him from the fat full moon to the thin waning Moon, and eventually dying (the new Moon). After staying dead for three days, he rose again, once more growing round and fat to become the full Moon, when his wives attacked him again. Yolngu culture also recognises that the tides are caused by the Moon, and that the height of the tides depends on the phases of the Moon. This is explained in terms of a complicated interaction between the rising Moon and the Sea, the Moon alternately filling and emptying, depending on its phase, as it rises through the ocean horizon. While it is dangerous to generalise from one Aboriginal culture (Yolngu) to others, there exist similarities that transcend Aboriginal cultures, such as the gender of the Sun and Moon, which are almost universally female and male respectively.

8. **TIDDALIK THE GREAT FROG-** Tiddalik awoke one morning with an unquenchable thirst, and began to drink until all the fresh water was greedily consumed. Creatures and plant life everywhere began to die due to lack of moisture. Other animals conspired against Tiddalik and devised a plan for him to release all of the water he had consumed. This was successfully coordinated by a wise old Owl, when Nabunum the eel made Tiddalik laugh when he tied himself in comical shapes. As Tiddalik laughed, the water rushed out of him to replenish the lakes, swamps and rivers. The legend of Tiddalik is not only an important story of the Dreamtime, but has been the subject of popular modern children's books. In some Aboriginal cultures, Tiddalik is known as "Molok". The story has been said to describe the Water-holding Frog (*Litoria platycephala*), from central Australia. The frogs burrow under ground during dry periods, and emerge during the rain to absorb large amounts of water, breed and feed. This allows it to avoid desiccation during drought, a trait not exhibited by most frogs. They were used by Indigenous Australians during times of drought as a source of water.
9. **BORUN AND TOOWOOMBA-** The first Gunnai/Kurnai came from the mountains in the north-west, carrying his canoe. He was Borun, the pelican. He walked to Tarra Warackel (Port Albert) in the west. As he walked he heard constant tapping sounds, but couldn't identify them. When he reached the water inlets, Borun put down his canoe and much to his surprise there was a woman in it. She was Tuck, a musk duck. He was very happy to see her and she became his wife and Mother of the Gunnai/Kurnai people.
10. **TJINIMIN'S NOSE-** One story of Tjinimin tells of an argument between him and the Great Rainbow Serpent where Tjinimin wanted to have sex with Great Rainbow Serpent's consorts, the Green Parrot-Girls. Upon losing Tjinimin hung upside down in a tree and admired the stars, vowing to never have sex again. Soon after, his nose falls off, supposedly explaining to the native culture why bats in the region have such short noses.
11. **WAANG CROW STEALS FIRE-** In Australian Aboriginal mythology, Crow is a trickster, culture hero and ancestral being. In the Kulin nation in central Victoria he was known as **Waa** (also **Wahn** or **Waang**) and was regarded as one of two moiety ancestors, the other being the more sombre eaglehawk Bunjil. Legends relating to Crow have been observed in various Aboriginal language groups and cultures across Australia.

The coals caused a bushfire which burnt Crow's feathers permanently black and threatened to consume the entire land, until Bunjil's efforts halted its spread. The Karatgurk sisters, meanwhile, were swept into the sky where they became the Pleiades (the stars are said to represent their glowing fire sticks)

The crow and the magpie are brothers, both born with pure white feathers. Both were vain and would argue as to which was the most beautiful. Perched in a tree, they began to argue and then fought.

The people with the crow as their totem will tell you the brothers fell into a fire below, the Crow getting burnt all over, the Magpie only partly burnt. Those whom have the magpie as their totem will tell the story the same, but that the brothers fell into thick black mud, and the magpie only slightly stained his feathers, the crow covered in the mud.

In another legend, Crow was travelling down the Murray River when he met Swamp Hawk.^[6] Deciding to play a trick on the other bird, he planted echidna quills in the deserted nest of a kangaroo rat and enticed Swamp Hawk to jump on them. The quills stuck and grew into Swamp Hawk's feet, but the bird was pleased with this as he found he was now able to catch rats more easily.

Some accounts have Crow ultimately leaving the earth altogether, having been called up into the heavens where he became Canopus, the second-brightest star in the night sky.

The Yanyuwa people have a legend that says that as spirits of the dead approach the afterlife, they are attacked by crows carrying digging sticks. The crows are said to be angry with all people because people often chase them away from campsites when they scavenge. The spirits are saved by hawks and falcons.

12. **BUNJIL THE EAGLEHAWK-** In Australian Aboriginal mythology, **Bunjil** is a creator deity, culture hero and ancestral being, often depicted as a wedge-tailed eagle (or eaglehawk). In the Kulin nation in central Victoria he was regarded as one of two moiety ancestors, the other being Waa the crow. Bunjil has two wives and a son, Binbeal the rainbow. His brother is Palian the bat. He is assisted by six *wirmums* or shamans who represent the clans of the Eaglehawk moiety: Djart-djart the nankeen kestrel, Thara the quail hawk, Yukope the parakeet, Lar-guk the parrot, Walert the brushtail possum and Yurran the gliding possum. According to one legend, after creating the mountains, rivers, flora, fauna, and laws for humans to live by, Bunjil gathered his wives and sons then asked Crow, who had charge of the winds, to open his bags and let out some wind. Crow opened a bag in which he kept his whirlwinds, creating a cyclone which uprooted trees. Bunjil asked for a stronger wind. Crow complied, and Bunjil and his people were blown upwards into the sky. Bunjil himself became the star Altair and his two wives, the black swans, became stars on either side.

A Boonwurrung story tells of a time of conflict among the Kulin nations, when people argued and fought with one another, neglecting their families and the land. The mounting chaos and disunity angered the sea, which began to rise until it had covered the plains and threatened to flood the entire country. The people went to Bunjil and asked him to help them stop the sea from rising; Bunjil agreed to do so, but only if the people would change their ways and respect the laws and each other. He then walked out to the sea, raised his spear and ordered the water to stop rising.

13. **GANGURRU- I DON'T UNDERSTAND YOU-** The word "kangaroo" derives from the Guugu Yimithirr word *gangurru*, referring to grey kangaroos. The name was first recorded as "kanguru" on 12 July 1770 in an entry in the diary of Sir Joseph Banks; this occurred at the site of modern Cooktown, on the banks of the Endeavour River, where HMS *Endeavour* under the command of Lieutenant James Cook was beached for almost seven weeks to repair damage sustained on the Great Barrier Reef.^[12] Cook first referred to kangaroos in his diary entry of 4 August. Guugu Yimithirr is the language of the people of the area. A common myth about the kangaroo's English name is that "kangaroo" was a Guugu Yimithirr phrase for "I don't understand you. According to this legend, Cook and Banks were exploring the area when they happened upon the animal. They asked a nearby local what the creatures were called. The local responded "Kangaroo", meaning "I don't understand you", which Cook took to be the name of the creature. Already in 1898 anthropologist Walter Roth was trying to correct this legend, but few took note until 1972 when linguist John B. Haviland in his research with the Guugu Yimithirr people was able to fully confirm the proper etymology.

14. **THARALKOO'S CHILD- *Obdurodon tharalkooschild*** is an extinct species of monotreme in the genus *Obdurodon*. It is known from a single tooth found at the Miocene-aged Two Tree Site fossil beds in Riversleigh in Queensland, Australia. The specific name was chosen in honour of an indigenous Australian creation story for the **platypus**, where a duck named Tharalkoo gives birth to a chimeric creature after being ravished by a rakali, water rat.

15. **KOALA- GOOLA- NO DRINK-** The word koala comes from the Dharug *gula*, meaning *no water*. It was at one time thought, since the animals were not observed to come down from trees often, that they were able to survive without drinking. The leaves of the eucalyptus tree have a high water content, so the koala does not need to drink often.^[8] But the notion that they do not need to drink water at all was shown to be a myth.^[9] Although the vowel 'u' was originally written in the English orthography as "oo" (in spellings such as *coola* or *koolah*), it was changed to "oa", possibly in error. Because of the koala's supposed resemblance to a bear, it was often miscalled the koala bear, particularly by early settlers. The generic name, *Phascolarctos*, is derived from the Greek words *phaskolos* "pouch" and *arktos* "bear". The specific name, *cinereus*, is Latin for "ash coloured".

16. **KURINJII WARRAGURTA- THE EMU'S BLOOD- *Adno-artina*** appears in the stories of the Diyari people, Indigenous Australians who live near Lake Eyre in South Australia, as a gecko who fought the dog Marindi. According to one of the myths, during the fight, Marindi's blood fell on rocks and dyed them red - the source of the ochre is a quarry at Pukardu Hill at a site dual-named by the Government of South Australia as "Parachilna Ochre Mine"/"Vukartu Ithapi" and which is located about 19 kilometres (12 mi) south-east of Parachilna in the locality of Flinders Ranges; The town's name is from the Aboriginal *patajilnda*, meaning "place of peppermint gum trees". The spelling difference is due to an early translation misreading; At this mine the women were the miners. The red iron ore was levered out with a pointed stick as a chisel and a stone as a hammer. They squeezed into narrow crevices to get at the ochre. One instance is known of a woman getting stuck in a crevice, having to be pulled out by the legs. The ochre was carried away from the mine in kangaroo skin bags. Of the ochre pigments, the red variety was the most valuable in pre-contact Australia. And when it is found in a place associated with an important Dreamtime being, as the Wilgie Mia site is, being associated with the a giant kangaroo that was speared by Mondong, the spirit being. The kangaroo was said to have made its final leap to what is now Wilgie Mia, the red ochre is said to be its blood. Yellow and green ochre were also mined here, the yellow being the liver and green the gall of the great kangaroo. The Aboriginal People feared the ochre mine, the only people allowed to enter were the elders, stone piles being placed to mark places where the uninitiated could not go. The miners were not allowed to take mining implements away from the mine, and when leaving had to walk backwards, brushing away their footprints as they went to prevent Mondong from following and killing them. This red ochre was much sought after all over Western Australia, and is even said to have been traded as far as Queensland. The mining activity was organised to a level that was not usually attributed to Aboriginal People.

17. **KALKAJAKA THE PLACE OF SPEAR-** Black Mountain, known to the Aboriginals as *Kalkajaka* meaning 'the place of the spear', is located in Queensland, Australia. The mountain consists of large piles of black granite rocks and huge granite boulders, some of which are said to be the size of small houses. According to geologists, this rock formation was formed from solidified magma millions of years ago and almost completely lacks any traces of soil. The area is a national park and has a unique range of wildlife, including species that are endemic only to this area, many of which are rare. While there are a number of different sites within the area that the Aboriginals hold reverent, for example Kambi, Julbanu, Birmba and Yirrambal – all of which are either rock formations or caves with religious importance, the Aboriginals avoid Kalkajaka, earnestly maintaining that it is a site of supernatural events. There have been numerous accounts of mysterious disappearances of people and animals in the Black Mountain. The first documented disappearance, involving European Settlers, occurred in 1877. Since then, there have been many cases of people, horses and even herds of cattle disappearing within its many crevices, caverns, caves and rock formations, never to be seen again. Local police and trackers looking for the missing have also vanished.

18. **BUNYIP THE EVIL SPIRIT-** The word *bunyip* is usually translated by Aboriginal Australians today as “devil” or “evil spirit”. This contemporary translation may not accurately represent the role of the bunyip in pre-contact Aboriginal mythology or its possible origins before written accounts were made. Some modern sources allude to a linguistic connection between the bunyip and Bunjil, “a mythic ‘Great Man’ who made the mountains and rivers and man and all the animals.” The word *bahnyip* first appeared in the *Sydney Gazette* in 1812. It was used by James Ives to describe “a large black animal like a seal, with a terrible voice which creates terror among the blacks.” By the 1850s, *bunyip* was also used as a “synonym for impostor, pretender, humbug and the like” in the broader Australian community.^[3] The term *bunyip aristocracy* was first coined in 1853 to describe Australians aspiring to be aristocrats. In the early 1990s, Prime Minister Paul Keating used this term to describe members of the conservative Liberal Party of Australia opposition. The word *bunyip* can still be found in a number of Australian contexts, including place names such as the Bunyip River (which flows into Westernport Bay in southern Victoria) and the town of Bunyip, Victoria.

19. **TYAWAN AND HIS THREE DAUGHTERS-** In Australia, the mysterious Blue Mountains rise high above lush rainforests and deep valleys. In the area where lived the Gundungurra people, there rises an outcrop topped by three rocky formations, known as The Three Sisters. There lived Tyawan, a Clever Man of the Gundungurra people. He had three daughters called Meenhi, Wimlah and Gunnedoo, whom he treasured above all else. In a deep hole in the valley there lived a Bunyip, a huge evil creature who loved to feast on human flesh, particularly that of young girls and women. Its cry was harsh and horrible and if you heard it, the only safe thing to do was run away as quickly as possible. Everyone feared the Bunyip.

If you needed to pass its hole, it was important to creep very quietly so that it was not disturbed. When Tyawan had to pass the hole, he would leave his daughters safely on the cliff above behind a rocky wall – just in case! One day, waving goodbye to his daughters, he descended the cliff steps down towards the path near the Bunyip’s hole. While the girls were waiting and chatting on top of the cliff, a huge centipede suddenly appeared. Startled, Meenhi screamed, jumped up, picked up a stone and threw it at the centipede. The stone missed the centipede, but rolled over the edge of the cliff and, picking up speed, crashed into the valley below. The sound echoed all around the mountains. Birds, animals and even fairies stopped still as the rocks behind the three sisters, shook and split open, leaving them perched together on a thin ledge.

The Bunyip, angry at being awakened, roared and dragged himself through the split to see the terrified sisters cowering on the ledge. His evil eyes widened in delight at the feast before him. Tyawan looked up and saw the Bunyip reaching for his daughters, so he pointed his magic bone at the girls and immediately turned them to stone. They would be safe there until the Bunyip had gone and then Tyawan would change them back to their former selves. But the Bunyip, angered at being deprived of his prey, chased Tyawan through the forest and up a mountain where he found himself trapped. So Tyawan used his magic bone again and changed himself into a Lyre Bird and glided away. Everyone was safe. But then, in dismay, Tyawan realised that he had dropped his bone whilst changing.

After the Bunyip had gone back to his deep dark pool, Tyawan glided down to the forest floor and searched and searched for his magic bone ... where he can still be seen to this day, in the shape of the Lyre bird, scratching and searching the forest floors of the Blue Mountains, looking for his bone, calling to his daughters above and feeding on insects whilst he searches. The Three Sisters stand silently watching him from their ledge, hoping and hoping that one day their father will find his magic bone and be able turn them back to Aboriginal girls.

20. **BERAI BERAI AND THE SEVEN SISTERS-** A group of young men, the Berai Berai used to follow the Meamei everywhere, always leaving special gifts for them, they brought in particular honey, as they were experts in finding beehives. The Meamei appreciated and ate the honey but resisted their courting. One day the old Ancestor of fire Wurrannah kidnapped two of the beautiful girls, trying to “warm” their icicles, but the only result was that his own fire

was extinguished. The two were taken to the sky, but the intensity of their shining is less than that of the other sisters, who also have become stars in the meantime. The young men let themselves die for love and they too were turned into stars: we know it as Orion’s belt (Tilak 1955), but for the Daens (Aboriginals) it actually is the Berai-Berai brothers. In the sky the Berai-Berai continue to find honey for the Meamei, and, in exchange, they sing for the brothers wonderful songs as sweet as honey. In order to remind the Daens that in the Dreamtime they had originally lived on the earth, the Meamei take off from their bodies some ice and let it fall upon the earth. Thus, when they see the frost the Daens celebrate the seven beautiful shining sisters and use the icicles to anaesthetise young boys and girls whose nose has not been pierced yet. They use the ice and then insert a magic bone, as sign of initiation into adulthood.

21. **BYAMA AND THE SACRED BULL-ROARER-** Tumdun- This instrument has been used by numerous early and traditional cultures in both the northern and southern hemispheres but in the popular consciousness it is perhaps best known for its use by Australian Aborigines (it is from one of their languages that the name *turndun* comes). Bullroarers have been used in initiation ceremonies and in burials to ward off evil spirits, bad tidings, and especially women and children. Bullroarers are considered secret men’s business by all or almost all Aboriginal tribal groups, and hence forbidden for women, children, non-initiated men, or outsiders to even hear. Fison and Howitt documented this in “Kamilaroi and Kurnai” Anyone caught breaching the imposed secrecy was to be punished by death. They are used in men’s initiation ceremonies, and the sound they produce is considered in some indigenous cultures to represent the sound of the Rainbow Serpent. In the cultures of southeastern Australia, the sound of the bullroarer is the voice of Daramulan, and a successful bullroarer can only be made if it has been cut from a tree containing his spirit.

The **bullroarer**, *rhombus*, or *turndun*, is an ancient ritual musical instrument and a device historically used for communicating over great distances. It dates to the Paleolithic period, being found in Ukraine dating from 18,000 BC. Anthropologist Michael Boyd, a bullroarer expert, documents a number found in Europe, Asia, the Indian sub-continent, Africa, the Americas, and Australia. In ancient Greece it was a sacred instrument used in the Dionysian Mysteries and is still used in rituals worldwide. Along with the didgeridoo, it was a prominent musical technology among the Australian Aborigines, used in ceremonies and to communicate with different people groups across the continent.

22. **ROLLA- MANO THE OLDMAN OF THE SEA-** Rolla-Mano did not capture the woman who dived into the dark waters of the swamp. After a fruitless search he returned to the shore and took the other woman to live with him for ever in the sky. She is the evening star. From her resting place, she gazes through the mists of eternity at the restless sea-the dark, mysterious kingdom of Rolla-Mano. On a clear summer night, when the sky is studded with golden stars, you will remember that they are the sparks from the fire stick of Rolla-Mano, and the beautiful evening star is the woman he captured in the trees of the mangrove swamp.

23. **DJIDIDJIDI THE WILLIE WAGTAIL-** Many Aboriginal names are onomatopoeic, based on the sound of its scolding call. *Djididjidi* is a name from the Kimberley and *djikirridj-djikirridj* is used by the Kunwinjku of western Arnhem Land. In Central Australia, southwest of Alice Springs, the Pitjantjatjara word is *tjintir-tjintir(pa)*. Among the Kamilaroi, it is *thirrihirri*. In Bougainville Island, it is called *tsiropen* in the Banoni language from the west coast, and in Awaipa of Kieta district it is *maneka*. In the Solomon Islands Pijin it is sometimes called the *polis* (police) or *pris* (priest) bird, because of its black-and-white coloring.

24. **MIRRAGAN THE TIGER CAT-** The Jenolan are wonderful subterranean caves of limestone formation, situated in the Blue Mountains, New South Wales. They are set in the midst of wild and rugged mountain scenery, where rivers wind away like silver ribbons to the distant sea, and the mountain kings are crowned with snow. In these deep, mysterious caves of crystalline wonder Nature has surpassed herself in artistry. After their encounter with that great eel Mirragan and his friends returned to their camps across the mountains. And this is how the Wollondilly, Cox and Guineacox Rivers, the Whambeyan and Jenolan Caves were formed. Whenever you visit those wonderful caves, you will remember

the resting-place of Gurangatch, the star-eyed, and when you see the “pot-holes” on the top of Whambeyan Caves, you will be reminded of the work of Mirragan, the Relentless.

25. **TATKANNA THE ROBIN-** This is a retelling of a folktale from Australia. It gives an explanation of how humans gained the use of fire when Tatkanna, the Australasian robin, stole it from Mar, the red-crested cockatoo, also known as Leadbeater’s cockatoo (*Plyctolophus leadbeateri*). There is also an explanation as to how the robin got its red breast and why the kookaburra is found in trees. The source of this retelling is from a story called *How Fire was Stolen from the Red-Crested Cockatoo* from a collection by W. J. Thomas and begins in the Dreamtime.

26. **YARA MA YA HOO- THE VAMPIRE JOOGABINNA-** The **Yara-ma-yha-who** is a legendary creature found in Australian Aboriginal mythology. According to legend, the creature resembles a little frog-like man with red skin, a very big head, a large mouth with no teeth and suckers on the ends of its hands and feet.

The Yara-ma-yha-who is said to live in fig trees. Instead of hunting for food, it is described as waiting for an unsuspecting traveller to rest under the tree. The creature then drops down and uses its suckers to drain the victim’s blood. After that it swallows the person, drinks some water, and then takes a nap. When the Yara-ma-yha-who awakens, it regurgitates the victim, leaving them shorter than before. The victim’s skin also has a reddish tint to it that it didn’t have before. It repeats this process several times. At length, the victim is transformed into a Yara-ma-yha-who themselves. According to legend, the Yara-ma-yha-who is only active during the day and only targets living prey. “Playing dead” until sunset (it is said to only hunt during the day) is offered as a ploy to avoid attack.

27. **YOONECARA THE DESCENDANT OF BYAMA-** It explains the journey of Yoonecara in search of his tribe’s ancestor- Byama the inventor of Bull-roarer. The tribe have many myths.

The **Gamilaraay**, also rendered **Kamilaroi**, are an Indigenous Australian people whose lands extend from New South Wales to southern Queensland. They form one of the four largest indigenous nations in Australia. Kamilaroi tradition includes Baiame, the ancestor or patron god. The Baiame story tells how Baiame came down from the sky to the land, and created rivers, mountains, and forests. He then gave the people their laws of life, traditions, songs, and culture. He also created the first initiation site. This is known as a bora; a place where boys were initiated into manhood. When he had finished, he returned to the sky, and people called him the Sky Hero or All Father or Sky Father. He is said to be married to Birrahgnooloo (Birran-gnulu), who is often identified as an emu, and with whom he has a son Turramûlan. In other stories Turramûlan is said to be brother to Baiame. It was forbidden to mention or talk about the name of Baiame publicly. Women were not allowed to see drawings of Baiame nor approach Baiame sites, which are often male initiation sites (boras). Women were instead instructed by Turramûlan’s sister, *Muni Burribian*. In rock paintings Baiame is often depicted as a human figure with a large head-dress or hairstyle, with lines of footsteps nearby. He is always painted in front view; Turramûlan is drawn in profile. Baiame is often shown with internal decorations such as waistbands, vertical lines running down the body, bands and dots. In Gamilaraay star-lore myth it is recounted that Orion, known as *Berriberrri* set out in pursuit of the Pleiades (*Miai-miai*) and cornered them in a mother-tree where they were transformed into yellow and white cockatoos. His attempts to capture them were blocked by Turramûlan, a one-eyed, one-legged legendary figure associated with the Pole star. They called Orion’s Belt, *ghûtâr*, a girdle that covered his invincible boomerang (*burran*) The seventh of *Miai-miai*, being less beautiful, was shy (*gurri gurri*) and afraid and she was thus transformed into the least visible of the 7 Pleiades.

Bora is an initiation ceremony of the Aboriginal people of Eastern Australia. The word “bora” also refers to the site on which the initiation is performed. At such a site, boys, having reached puberty, achieve the status of men. The initiation ceremony differs from Aboriginal culture to culture, but often, at a physical level, involved scarification, circumcision, subincision and, in some regions, also the removal of a tooth. During the rites, the youths who were to be initiated were taught traditional sacred songs, the secrets of the tribe’s religious visions, dances, and traditional lore.

Many different clans would assemble to participate in an initiation ceremony. Women and children were not permitted to be present at the sacred bora ground where these rituals were undertaken.

The word *Bora* was originally taken from the Gamilaraay language spoken by the Kamilaroi people who lived in the region north of the Hunter Valley in New South Wales to southern Queensland. It was then adopted broadly to describe similar ritual sites and the ceremonies associated with them performed throughout Eastern Australia. Many other terms exist across Australia to denote similar initiatory rites on a ceremonial ground, such as *burbung* (Wiradjuri), and *kuringal* (Yuin). The specific word is said to come from the belt worn by initiated men.

INITIATION CEREMONIES-

Alkira-Kiuma Ceremony or the Tossing Ceremony of the Aranda Tribe . At age twelve, the boy’s first initiation ceremony, tossed and caught by various male relatives..

Having already gone through the Ceremony of Circumcision some six weeks earlier, the *Parra* Ceremony of Subincision follows. Newly subincised men rubbing their blood on the backs of others, of the Aranda Tribe

The *Kuntamara* Ceremony or re-opening of the subincision. The urethra is being cut deeper by an elder with a sharp flake of stone to further strengthen the bonds of kinship. The Warramunga Tribe.

Nathagura or Fire Ceremony of the Warramunga Tribe. Some of the initiates are seated under the brush shelter, as others dance with the “great torches.” The torch bearers are daubed with pipe-clay mud. At the culmination of the ceremony, the torches is lit afire, as the hot embers crash down upon the initiates. In the Aranda version of this ceremony, initiates lay upon burning logs, separated only by a layer of green brush, for four to five minutes. The heat and smoke are said to be stifling. The Fire Ceremony is one of the last ceremonies associated with adult male initiation.

Tooth Knocking-Out Ceremony, as an additional, optional initiation into the Rain Totem of the Aranda Tribe. The right upper incisor would be knocked out with a stone. The tooth is thrown toward the initiate’s mother’s Alcheringa birth place.

Man with gashed his thigh, during the *Kulungara* Ceremony,

Women embrace and wail after cutting their heads during a mourning ceremony. Warramunga Tribe

Many Aboriginal people believe in a place called the “Land of the Dead”. This place was also commonly known as the “sky-world”, which is really just the sky. As long as certain rituals were carried out during their life and at the time of their death, the deceased is allowed to enter The Land of the Dead in the “Sky World”. The spirit of the dead is also a part of different lands and sites and then those areas become sacred sites. This explains why the Aboriginal people are very protective of sites they call sacred. The rituals that are performed enable an Aboriginal person to return to the womb of all time, which is “Dreamtime”. It allows the spirit to be connected once more to all nature, to all their ancestors, and to their own personal meaning and place within the scheme of things. “The Dreamtime is a return to the real existence for the aborigine”. “Life in time is simply a passing phase – a gap in eternity”. It has a beginning and it has an end. “The experience of Dreamtime, whether through ritual or from dreams, flowed through into the life in time in practical ways”. “The individual who enters the Dreamtime feels no separation between themselves and their ancestors”. “The strengths and resources of the timeless enter into what is needed in the life of the present”. “The future is less uncertain because the individual feels their life as a continuum linking past and future in unbroken connection”. Through Dreamtime the limitations of time and space are overcome. For the Aboriginal people, dead relatives are very much a part of continuing life. It is believed that in dreams dead relatives communicate their presence.” At times they may bring healing if the dreamer is in pain”. “Death is seen as part of a cycle of life in which one emerges from Dreamtime through

birth, and eventually returns to the timeless, only to emerge again. It is also a common belief that a person leaves their body during sleep, and temporarily enters the Dreamtime”

28. **WONDANGAR THE WHALE-** The story of Wangewarra Wangewarra is the place where a great whale came ashore and now refers to the Bulli Woonona locality. He states that according to the Blackfellows’ legends an enormous whale came ashore at Bulli, in the olden time, and was cut up and used in different ways by the Aboriginal people who gathered from far and wide to see the great sea monster. Billy Saddler said that there were more Aborigines at Bulli to see that whale than there were white fellows in 1894. (Bill Saddler, Illawarra Mercury 20 Nov 1894)

The story of Woolungah ‘-. He says the name “Woolungah” means a place where a marriage took place between the son of one great King and the daughter of another great King in the olden days, long before Captain Cook found this country. He explains that the word also means that there was a great feast of fish and other good things at the wedding, which was such a remarkable event that the place was named on account of it afterwards.’ (Bill Saddler, Illawarra Mercury 20 Nov 1894)

29. **MIRRAM THE KANGAROO -** Some time later, Warreen was hunting in the forest, and, through the shadow of the trees, he saw Mirram a short distance ahead. He crept noiselessly towards him, and, when Mirram was looking for the marks of a possum on the bark of a tree, he threw a spear at him with all his strength. The spear struck Mirram at the bottom of the back, and so deeply did it enter that he could not pull it out. While he was struggling with the spear, Warreen walked up to him, and, in a bantering voice, said: “Aha! My turn has come at last. I have waited long to repay you. You will always carry the spear in your back and wander without a home while you live. Your children will carry the spear and be homeless for ever. By these tokens, men will always remember your attempt to kill me while I slept.” From that time the kangaroo has had a long tail, which makes a low, thudding sound as he wanders homeless through the bush, and the wombat still has a very flat forehead as an everlasting sign of selfishness.

30. **THUGINE, THE IRIS SERPENT-** Thugine, the serpent, had seen the boys coming from afar, and, while they played on the beach, he swam swiftly and silently to the shore and seized them. When the men arrived at the camp, they discovered the absence of the boys. They searched the bush all through the -night, and at dawn came to the beach. Far from the shore they saw two, black rocks jutting out of the sea. Then they knew that Thugine had taken the wandering boys and turned them into rocks. The men turned their faces again towards the camp; their hearts were heavy and their thoughts were sad. To this day the rocks remain between Double Island Point and Inship Point, When a rainbow appears in the sky, the old men of the tribe tell the story of the disobedience and punishment of the wandering boys.

1. **KUNGKARANGKALPA THE SEVEN SISTERS-** The Star Dreaming story of the Seven Sisters is one of the most widely distributed ancient stories amongst Aboriginal Australia. The songline for this story covers more than half the width of the continent, from deep in the Central Desert out to the west coast. The songline travels through many different language groups and different sections of the narrative are recognised in different parts of the country.

The story relates to the journey of the seven sisters that make up the star cluster known as the Pleiades, in the constellation Taurus. Mythological stories of the Pleiades also cross many other cultures outside Australia – the story also appears in ancient Greek mythology. Observed from central Australia, the Pleiades star group rises above the horizon soon after



sunset and keeps a low trajectory above the horizon. Perhaps for this reason this relatively small star cluster takes on extra importance, as it appears to launch from the earth’s surface and make its journey in close proximity to the land.

In the Seven Sisters story in Aboriginal Australia, the group of stars are Napaljarri sisters from one skin group. In the Warlpiri story of this Jukurrpa, the sisters are often represented carrying the Jampijinpa man Wardilyka, who is in love with the women. Then the morning star, Jukurra-jukurra, who is a Jakamarra man and who is also in love with the seven Napaljarri sisters, is shown chasing them across the night sky. They are seen to be running away, fleeing from the man who wants to take one of the sisters for his wife. However under traditional law, the man pursuing the sisters is the wrong skin group and is forbidden to take a Napaljarri wife.

So the Seven Sisters are running away from the Jampijinpa man, they travel across the land, and then from a steep hill they launch themselves into the sky in an attempt to escape. But the Jakamarra man follows the sisters into the sky, travelling in the form of a star seen in the Orion’s Belt star cluster, which is also seen as the base of the Big Dipper. So every night the Seven Sisters launch themselves from earth into the night sky, and every night the Jampijinpa man follows after them across the sky.

The traditional custodians in Central Australia for this story, called the Napaljarri-warnu Jukurrpa, are the skin groups of Napaljarri and Nungarrayi women, and skin groups of Japaljarri and Jungarrayi men. There are some parts of the Napaljarri-warnu Jukurrpa that are deeply connected to sacred men’s ceremonies.

In part of the Star Dreaming story called Yanjirlypirri Jukurrpa, (Jukurrpa means from the Dreaming) the narrative gives an account of the journey of Japaljarri and Jungarrayi men who travelled from Kurlurngalinypa (in the north near Lajamanu) to Yanjirlypirri (west of Yuendumu) and then on to Lake Mackay on the West Australian border.

Along the way they performed Kurdiji, which are initiation ceremonies for young men. Women also danced for the Kurdiji. The central site depicted in this story is Yanjirlypirri, which means star, a site located around a low hill and a water soakage. This site is highly significant, a ceremonial place where young boys are brought from all parts of the desert, from Pitjanjatjara country in the south to Lajamanu in the north, for Law initiation ceremonies.

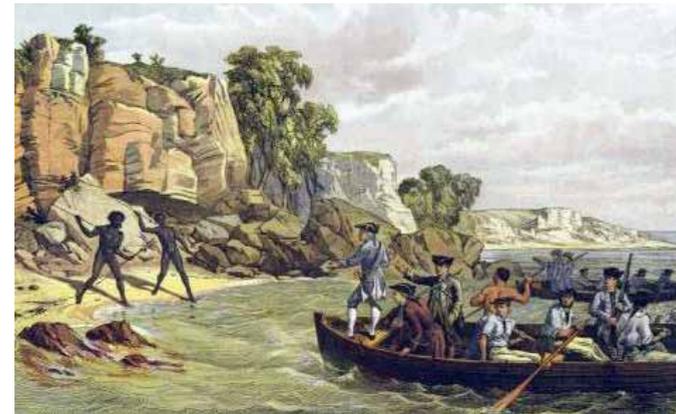
In the dream time, many ages ago, the cluster of stars which we now know as the Pleiades, or the Seven Sisters, were seven beautiful ice maidens. Their parents were a great rugged mountain whose dark head was hidden in the clouds, and an ice-cold stream that flowed from the snow-clad hills. One day a man named Wurrannah, by a cunning device, captured two of the maidens, and forced them to live with him, while their five sisters travelled to their home in the sky. The two sisters were very lonely and sad in their captivity, and longed for their home in the clear blue sky. When the shadow of night was over the land, they could see their five sisters beckoning to them as they twinkled afar off. One day Wurrannah told them to gather pine-bark in the forest. After a short journey, they came to a great pine tree, and commenced to strip the bark from it. As they did so, the pine tree (which belonged to the same totem as the maidens) extended itself to the sky. The maidens took advantage of this friendly act, and climbed to the home of their sisters. But they never regained their original brightness, and that is the reason why there are five bright stars and two dim ones in the group of the Pleiades. The Seven Sisters have not forgotten the earth folk. When the snow falls softly they loose their wonderful tresses to the caress of the breeze, to remind us of their journey across our land.

When the Seven Sisters were on earth, of all the men who loved them the Berai Berai, or two brothers, were the most faithful. When they hunted in the forest, or waited in the tall reeds for the wild ducks, they always brought the choicest morsels of the chase as an offering to the Sisters. When the maidens wandered far across the mountains, the Berai Berai followed them, but their love was not favored. When they died, the fairies pitied them, and placed them in the sky, where they could hear the Sisters singing. Thus were they happily rewarded for their constancy. On a starry night, you

will see them listening to the song of the Seven Sisters. We call them Orion's Sword and Belt, but it is a happier thought to remember them as the faithful lovers who have listened to the song of the stars from the birth of time.

2. **THE MYTH OF CAPTAIN COOK-** The pan-Australian Captain Cook myth, however, tells of a generic, largely symbolic British character who arrives from across the oceans sometime after the Aboriginal world was formed and the original social order founded. This Captain Cook is a harbinger of dramatic transformations in the social order, bringing change and a different social order, into which present-day audiences have been born. In 1988 Australian anthropologist Kenneth Maddock assembled several versions of this Captain Cook myth as recorded from a number of Aboriginal groups around Australia. Included in his assemblage are:

Batemans Bay, New South Wales: Percy Mumbulla told of Captain Cook's arriving on a large ship which anchored at Snapper Island, from which he disembarked to give



the myth-teller's predecessors clothes (to wear) and hard biscuits (to eat). He returned to his ship and sailed away. Mumbulla told how his predecessors rejected Captain Cook's gifts, throwing them into the sea. **Cardwell, Queensland:** Chloe Grant and Rosie Runaway told of how Captain Cook and his group seemed to stand up out of the sea with the white skin of ancestral spirits, returning to their descendants. Captain Cook arrived first offering a pipe and tobacco to smoke (which was dismissed as a 'burning thing... stuck in his mouth'), then boiling a billy of tea (which was dismissed as scalding 'dirty water'), next baking flour on the coals (which was rejected as smelling 'stale' and thrown away untasted), finally boiling beef (which smelled well, and tasted okay, once the salty skin was wiped off). Captain Cook and group then left, sailing away to the north, leaving Chloe Grant and Rosie Runaway's predecessors beating the ground with their fists, fearfully sorry to see the spirits of their ancestors depart in this way.

South-eastern side of the Gulf of Carpentaria, Queensland: Rolly Gilbert told of how Captain Cook and others sailed the oceans in a boat, and decided to come to see Australia. There he encountered a couple of Rolly's predecessors whom he first intended to shoot, but instead tricked them into revealing the local population's main camping area.

3. Some Other Stories

I. The Emu and the Jabiru- Arnhem Land in the Northern Territory is fertile soil for Dreaming stories, including this one about a feisty family feud. After hunting some stingray, Gandji and his kids returned to camp to share the meat with Wurrpan and his family. However, Gandji stashed all the tastiest bits for himself, and Wurrpan wasn't overly happy about that. When the two began to fight with spears and hot coals and rocks, Gandji flew away and turned into a jabiru (stork) and Wurrpan transformed into an emu.



- II- The First Fire-** This tale from the North Coast of New South Wales describes a tribe of people who lived in the sky world, and could light fires using nearby stars before anyone on Earth could spark a flame. A couple of adventurous sky world people popped down to Earth to hunt possums with their fire sticks, creating a huge blaze that various tribes could use to take fire back to their own camps.



- III- The Eaglehawk and the Crow-** This Ngiyaampaa story from western New South Wales begins with the eaglehawk asking his neighbour the crow to mind his baby while he went hunting, but the crow didn't have an especially good temperament for babysitting — he bludgeoned the child to death when it wouldn't stop crying. Seeking revenge upon return, the eaglehawk chased the crow into the bush then set it alight to try and kill him; the crow managed to fly away, but not before it had been charred black.



- IV- Why the Crocodile Rolls-** On the north coast of Western Australia, there was a very unhappy young woman named Min-na-wee, who would always start trouble among her tribe. One day in a massive fight, a man grabbed Min-na-wee and rolled her around in the dirt to restrain her. Intent on revenge, she transformed into a crocodile and waited in the water to give that bloke a taste of his own medicine, and that's why crocs continue to roll their prey today.



Gunadar the Crocodile. -Gunadar needed a wife to look after his eggs for him so he went looking along the shore one day where the women bathed their children. He took one of the girls back to his lair and told her he would bring her back one fish everyday as long as she took care of his eggs. The girl started to miss her family so she escaped the lair and told the men in her village that Gunadar the crocodile stole her. When Gunadar realized she was gone, he followed her footsteps

back to the village and when he arrived there the men speared him and killed him as revenge for stealing the girl. The girl started to miss Gunadar and thought that he must have loved her a lot to follow her back to the village. She went back to look after the eggs in the lair and when they hatched she told them that "man killed your father so every time you see a man I want you to eat him". This particular story was told to warn children about the dangers of swimming with crocodiles but also holds a greater tale of respect for animals and the land they inhabit, one we can perhaps all learn from.

- V. How the Water Got to the Plains-**The Butchulla people of Fraser Island tell the story of how a pair of greedy men — Weeri and Walawidbit — stole some precious water from the arid desert then chased across the countryside by warriors. Little did they know, their tanks were leaking, spilling water all over the landscape to form life-giving rivers, billabongs and watering holes.



VI. **Devil's Pool-** Babinda Boulders near Cairns took on this spooky name thanks to a runaway bride named Oolana who leapt to her watery grave when she was separated from her would-be husband. Indigenous legend has it that she's been luring men into the dangerous swimming hole ever since. Devil's Pool has claimed 17 lives since 1959, and it's now fenced off with the eerie epitaph 'He came for a visit ... and stayed forever'.



VII. **Uluru-**The Rock carries serious spiritual significance to the local Anangu people, and cultural ceremonies have taken place at the rock for more than 10,000 years. But this legend concerns visitors, not the traditional landowners. The Anangu have reported that they're inundated with packages loaded with rocks that tourists have pilfered from Uluru then sent back to their rightful home, because the souvenirs have supposedly cursed their lives.



The Three Brothers- Where New South Wales meets Queensland and South Australia in the barren outback, there were three brothers who were leaders of their Wangkumara tribe ... until they were tempted to swim across the river and fraternise with women from another group. Their punishment? Immolation, which transformed the siblings into three upright rocks. Only one of the brothers remains standing today.

The Australian Aboriginal local Birpai people tell a dreamtime story of three brothers who were killed by a witch called Widjirriejuggi and were buried where the mountains stand. The youngest of the three was *Dooragan*, that now carries the name for one of the national parks.

By amazing coincidence, when Captain James Cook passed the area on 12 May 1770 he named the mountains *Three Brothers*, since "these Hills bore some resemblance to each other



I. Australian Aboriginal mythological figures

There are 900 distinct Aboriginal groups across Australia, each distinguished by unique names usually identifying particular languages, dialects, or distinctive speech mannerisms. Each language was used for original myths, from which the distinctive words and names of individual myths derive.

Rainbow Serpent, a common feature of the art and mythology of Indigenous Australian cultures

Erathipa, central Australia, a boulder that has the shape of a pregnant woman

Kinie Ger, evil half-man, half-quoll beast

Thardid Jimbo, cannibalistic giant

Yara-ma-yha-who, monstrous bloodsucking dwarf

Bluetongue Lizard, an elderly trickster

Tjinimin, the ancestor of the Australian peoples. He is associated with the bat and with Kunmanggur the rainbow serpent

Nogomain, a god who gives spirit children to mortal parents.

Mar'rallang, the name shared by twin sisters

Djunkgao, a group of sisters who are associated with floods and ocean currents

Yee-Na-Pah, a devil girl

Birrahgnooloo or Birra-ngulu is a goddess of fertility who would send floods if properly asked.

She is one of two wives of Baiame, with whom she is the mother of Daramulum.

Dirawong, an unseen spiritual creature also known as the goanna spirit, is one of the Creator Beings of the Bundjalung, that 1) Protects 2) Guards, 3) Battles the Rainbow Snake, 4) Helps the people with, The Dirawong is known as a benevolent protector of its people (in the Bundjalung nation) from the Rainbow Snake (also known as the 'Snake' or 'Rainbow Serpent')

The Dirawong (goanna) is also associated with rain and there is a rain cave on Goanna Headland where the Elders of the Bundjalung Nation people went in the old days to organise ceremonies for rain

Wurrunna is a culture hero. The Dreamtime story of the black swans tells how two brothers were turned into white swans so

they could help an attack party during a raid for weapons. It is said that Wurrunna used a large gubbera, or crystal stone to transform the men. After the raid, eagle hawks attacked the white swans and tore feathers from the birds. Crows who were enemies of the eagle hawks came to the aid of the brothers and gave the black swans their own black feathers. The black swan red beak is said to be the blood of the attacked brothers, which stayed there forever

Adnoartina, the lizard guard of Uluru

Altjira, Arrernte sky god who created the earth

Ankotarinja, first man of Arrernte mythology

Onur, Karraur lunar deity

Bamapana, Murngin trickster spirit who creates discord

Banaitja, creator deity

Barnumbirr, Yolgnu creator spirit

Barraiya, creator of the first vagina

Bobbi-Bobbi, benevolent Binbinga snake deity

Djanggalawul, three creator-siblings of northeast Arnhem Land mythology

Galeru, rainbow snake in Arnhem Land mythology who swallowed the Djanggalawul

Djunkgao, group of sisters associated with floods and ocean currents

Julunggul, Yolgnu rainbow snake goddess associated with initiation, fertility, rebirth and water

Karora, creator god

Kunapipi, mother goddess and the patron deity of many heroes

Malingee, malignant nocturnal spirit

Mamaragan, lightning deity

Mangar-kunjer-kunja, Arrernte lizard deity who created humans

Mimi, fairy-like beings of Arnhem Land

Minawara and Multultu, legendary ancestors of the Nambutji

Namarrkon (also known as Namarrgon^[2]), Lightning man, makes lightning appear and creates roars of thunder in storms

Mokoi, evil Murngin spirit who kidnapped and ate children

Ngintaka, Pitjantjatjara creator being

Nogomain, god who gives spirit children to mortal parents

Manuriki, god of beauty

Papinijuwari, a type of one-eyed giant which feeds on the bodies of the dead and the blood of the sick

Ulanji, snake-ancestor of the Binbinga

Wala, solar goddess

Wawalag, Murngin sisters who were swallowed by Yurlungur, only to be regurgitated

Wollunqua, snake-deity associated with rain and fertility

Wuluwaid, rain god of Arnhem Land

Wuriupranili, solar goddess whose torch is the sun

Wurugag and Waramurungundi, first man and woman of Gunwinggu legend

Yhi, Karraur solar goddess associated with light and creation

Yurlungur, Murngin snake deity who swallowed and regurgitated the Wawalag sisters; associated with initiation and rebirth

Anjea, fertility goddess or spirit, in whom people's souls reside between their incarnations

Gaiya, giant devil dingo of lower Cape York Peninsula

Dhakhhan, ancestral god of the Kabi

I'wai, culture hero of the Kuuku-Ya'u

Yalungur, god of the first baby

Akurra, great snake deity of the Adnyamathanha people

Bila, cannibal sun goddess of the Adnyamathanha people

Bunyip, mythical creature said to lurk in swamps, billabongs, creeks, riverbeds, and waterholes

Mar'rallang, mythical twin sisters

Muldjewangk, water spirit or spirits inhabiting the Murray River

Ngintaka, Pitjantjatjara creator being

Tjilbruke, Kaurna creation ancestor

Willauk, giant demon that inhabited Lake Derwent

Tebwem, flesh-eating ghost of southern Tasmania

Pioial, giant scorpion like creature

Moinee, Creator spirit/God for Tasmania

Crow (Waa), Kulin trickster, culture hero and ancestral being

Baiame, southeast Australian creational ancestral hero

Balayang, bat deity and brother of Bunjil

Binbeal, Kulin rainbow deity and son of Bunjil

Bunjil, Kulin creator deity and ancestral being, represented as an eagle

Bunyip, mythical creature said to lurk in swamps, billabongs, creeks, riverbeds, and waterholes

Daramulum, southeast Australian deity and son of Baiame

Gnowee, solar goddess who searches daily for her lost son; her torch is the sun

Karatgurk, seven sisters who represent the Pleiades star cluster

Kondole, man who became the first whale

Lohan-tuka, wife of Loo-errn

Loo-errn, spirit ancestor and guardian of the Brataualung people

Nargun, fierce half-human, half-stone creature of Gunai legend

Pundjel, creator deity involved in the initiation of boys

Thinan-malkia, evil spirit who captures victims with nets that entangle their feet

Tiddalik, frog of southeast Australian legend who drank all the water in the land, and had to be made to laugh to regurgitate it

Wambeen, evil lightning-hurling figure who targets travellers
Bagadjimbiri, a pair of Karadjeri creator-spirits

Dilga, Karadjeri goddess of fertility and growth, and mother of the Bagadjimbiri

Julana, lecherous Jumu spirit who surprises women by burrowing beneath the sand, leaping out, and raping them

Kidili, Mandjindja moon deity who was castrated for attempting to rape the first women, who in turn became the Pleiades

Kurdaitcha (or kurdaitcha man) is a ritual "executioner" in Australian Indigenous Australian culture (Arrernte people).

Ngariman, Karadjeri quoll-man who killed the Bagadjimbiri and was drowned in revenge

Njirana, Jumu deity and father of Julana

Ungud, snake deity associated with rainbows and the fertility and erections of the tribe's shamans

Wagyl, Noongar snakelike creator being

Wati-kutjara, a pair of western Australian lizard-men

Wondjina, Mowanjum cloud or rain spirits

Aboriginal law is something derived from ancestral peoples or Dreamings and is passed down the generations in a continuous line. While... entitlements of particular human beings may come and go, the underlying relationships between foundational Dreamings and certain landscapes are theoretically eternal ... the entitlements of people to places are usually regarded strongest when those people enjoy a relationship of identity with one or more Dreamings of that place. This is an identity of spirit, a consubstantiality, rather than a matter of mere belief...: the Dreaming pre-exists and persists, while its human incarnations are temporary.

In support of Tjukurpa with Kaala Suktam

A HYMN TO KAALA- TIME (VEDIC PERSPECTIVE)- WIKI NOTES

(It is interesting to note the Vedic concept of Time that runs in similar lines as Tjukurpa the Timeless Time or Time Continuum. It is neither Dream Time nor Everywhen. **Dreamtime** (or The Dreaming or Tjukurpa or Jukurpa) stories tell of the great spirits and totems during creation, in animal and human form that moulded the barren and featureless earth. The Rainbow Serpent came from beneath the ground and created huge ridges, mountains, and gorges as it pushed upward. The Rainbow Serpent is understood to be of immense proportions and inhabits deep permanent waterholes and is in control of life's most precious resource, water. In some cultures, the Rainbow Serpent is considered to be the ultimate creator of everything in the universe.)

Atharva Veda: Book 19: Hymn 53: A hymn to Kâala or Time

Prolific, thousand-eyed, and un-decaying, a horse- Aswa with seven reins Time bears us onward. Sages inspired with holy knowledge mount him: his chariot wheels are all the worlds of creatures.

Aswa is a special noun which has two components *A + Swa*. It means the Time has no (A) tomorrow (Swa). This means the Time has no future. The statement of the sage is really true because the time is continuous and therefore it has neither yesterday nor tomorrow. Time has no past and no future. The Time as far as the Earth is concerned, flows according to the Sun; and the Sun has seven rays..

This Time hath seven rolling wheels and seven naves immortality is the chariot's axle. This Time brings hitherward all worlds about us: as primal Deity is he entreated. Time rotates on the Earth around one axis, while on the other planets the time revolves around other axes. Therefore the time on the Earth is different from the time on other planets, which are situated in our Solar system. The time is different on various planets, therefore the days and nights are of the different durations.

On Time is laid an overflowing beaker: this we behold in many a place appearing.

He carries from us all these worlds of creatures. They call him Kâla in the loftiest heaven. These seven wheels are the (1) rotations of the Earth, around its own axis and (2) around the Sun, (3) the rotations of the Moon around the Earth, (4) the rotations of the seasons on the Earth, (5) the rotations of the days and the nights, (6) the rotations of the Sun around the centre of the galaxy, and (7) the rotations of the galaxy around its centre. These rotations take place at seven places; naturally there must be seven *Nabhis* i.e. centres. Rotation is a circular motion around one centre. That centre is called as *Nabhi*. Sage Bhrugu knew this. Therefore he says, ' *Kaala is the first God, who really moves.*' The Kaala or Time is like a full pot. It never empties. **Time is situated in the super space, beyond the ordinary space or sky.**

He only made the worlds of life, he only gathered the worlds of living things together. Their son did he become who was their Father: no other higher power than he exists.

The famous *Nasadeeya SUkta* of the Rigveda states that before the Universe came into existence there was no space and nothing else was present then. The space present before the genesis of the Universe is named as the super space. Sage Bhrigu tells that in that super space, *Parama Wyoma* (Wyoma = space), the Kaala resides. The Kaala nourished the worlds. Kaala supports and holds and covers them from all the sides. (Pari + Ait). The father of the worlds then became the son of the worlds. Therefore there is nothing else superior to its *Teja* i.e. energy.

Kâla created yonder heaven, and Kâla made these realms of earth. By Kâla, stirred to motion, both what is and what shall be expanded.

The Earth, the sky and every thing situated in it is created by the Kaala. Bhoota means the past, whatever has happened till the present moment. Bhavya means whatever is going to happen in future, next to the present moment. The present moment, the past and the future all are present in the time only.

Kâla created land; the Sun in Kâla hath his light and heat. In Kâla rest all things that be: in Kâla doth the eye discern. In Kâla mind, in Kâla breath, in Kâla name are fixt and joined. These living creatures, one and all, rejoice when Kâla hath approached.

The Time has procreated this sky, space, the Earth. Past and future are hurled (Ish) into time and they are situated specially in the Kaala.

Kâla embraces Holy Fire, the Highest, Brahma in himself. Yea, Kâla, who was father of Prajâpati, is Lord of All. He made, he stirred this universe to motion, and on him it rests. He, Kâla, having now become Brahma, holds Parameshthin up.

Bhooti, the existent is created by the Time only. The Sun shines in the Kaala only. All the entities and the galaxies reside in the Kaala alone. Our eyes see only in the Kaala.

Kâla created living things and, first of all, Prajâpati. From Kâla self-made Kasyapa, from Kâla Holy Fire was born. From Kâla sprang the Waters, sprang the regions, Brahma, Holy Fire.

Everything is created by the Kaala. Prana is an energy superior to the life. : All the efforts (Tapa) are done in the Kaala. Greatness or might of any body also is present in the Kaala. The whole of the Universe is situated in the Kaala. Kaala is Iswara i.e. the controller of every body. Kaala is the father of the procreation (Praja). Iswara means the ruler. Kaala is the ruler of everything.

The Sun ascends by Kâla, and in Kâla sinks again to rest. By Kâla freshly blows the wind, mighty through Kâla is the Earth: on Kâla rests the mighty Sky. In Kâla rest the text produced what is and what is yet to be. From Kâla sprang the Richas, and from Kâla was the Yajus born.

To begin with the Kaala produced Prajapati, who then produced all other Prajas. Kashyap, the first man, who was considered to be born from himself (Swayambhoo), was created by the Kaaala. Tapa, which means all the efforts, heat, light etc, is derived from the Kaala.. Modern science today holds that the Earth came into being automatically. In the same way the ancient Indian people used to say that Kashyap came into existence of his own, automatically. Whatever is said to be born by itself, born automatically, is all created by the Kaala.

They formed in Kâla sacrifice, eternal portion for the Gods In Kâla the Gandharvas and Apsarasas and worlds abide. Atharvan and this Angiras in Kâla are supreme o'er heaven. Both this world and the world that is most lofty, the pure worlds and pure intermediate spaces,- Yea, having conquered all the worlds by Brahma, Kâla as God

Supreme is supplicated. Kaala Time is the place where ancient spirits moved

(<https://www.booksfact.com/vedas/atharva-veda/concept-time-vedas.html>;
<https://www.sacred-texts.com/hin/av/av19053.html>)

Some words in use by Aboriginal people in Australia.

Bunji: friend/mate.

Cooee: 'come here' in the Dharug language from the South Western areas of Sydney.

Yidaki: Is the Yolngu name for Didgeridoo. Many people believe that the word didgeridoo is actually an Aboriginal word when in fact the word is a made up word that loosely describes the sound that comes out of the oldest wind instrument on the planet.

spears (karmai), woomeras (womra), boomerangs (bumarin), shields (hilamin), canoes (maduri) made from timber.

wodiparri- the Milky way, hut river (kaurna people)

Milnguya- milky way (yolgnu story)

fires of Nurrumbunguttias – old spirits - dark patches in milky way- (boorang people)

Djulpan constellation- three brothers in a canoe- Orion the hunter; Betelgeuse in front, Rigel- back of the canoe

Seven sisters- Pleiades in taurus

Budungu the scorpion- the nemesis of orion

Gubba: -means white people. Other more traditional words include migaloo & wadjela.

Tidda: means sister and can also be used for female friends

Unna: – am I right/is that right/true or the way some people use the word yeah as a question

Gammon: - fake, pathetic, or to pretend

Shakealeg: a common slang word for Aboriginal dancing. The traditional movement which sees the dancers knees moving in and out while the feet continue to move forward at the same time.

Canberra: - for ‘meeting place’ in the local Ngunnawal language.

Marlu: There are many different Aboriginal words for Kangaroo Marlu comes from the Warlpiri language group in Central Australia.

Woomera: a spear thrower. A woomera and spear are so fast that they were actually the fastest weapon before the existence of the rifle.

Nulla Nulla: Also known as a deadly 7 or a hunting boomerang is a long carved piece of wood that is shaped like the number 7. It is a versatile war club that flies aerodynamically through at high speed usually with the intention of killing it’s target. They can be shaped with flat heads as pictured or with a rounded head.

Yowie: Is one of many words to describe a much feared super-natural being. Other names include hairy man and bungaree. There is even a Yowie statue in Kilcoy in South East Queensland.

Coolamon: is the multi-purpose curved wooden tray can be used for carrying infants, food, digging and for burning leaves during smoking/cleansing ceremonies.

Kaya- hello in the Noongar language.

Palya is a Pintupi language word – hello

Yaama is a Gamilaraay language word for hello used in Northern NSW

Aboriginal curse words / swear words

Goona: Poo! (He did the biggest goona you’ve ever seen).

Budoo: Penis! (Lookout doing a shakealeg with a laplap on, budoo might come out).

Doori: Sex!

Some Gundungurra words

boobal. (a boy)

boombi (spring (of water))

bul’lan. (a woman)

goodha (a child of either sex)

gwan (shit).

mullunga (a girl)

murriñ (a man)

warrambal (young).

werriberri (tree ferns)

Major Aboriginal Group names

Koori: Aboriginal people from the South East of the Australian mainland - south of Kempsey down to Melbourne).

Noongar: Noongars (Nungas/Nungahs) are Aboriginal people from the South West of the Australian mainland.

Murri: Murri’s (or Murry) are Aboriginal people from Queensland & Far Northern New South Wales.

Palawa: Aboriginal people of Tasmania.

Yolngu: Yolngu people are one of many Indigenous groups in Northern Australia.

Australia, (is derived from the Latin *Terra Australis* (“southern land”) officially the Commonwealth of Australia, is a sovereign country comprising the mainland of the Australian continent, the island of Tasmania, and numerous smaller islands. It is the largest country in Oceania and the world’s sixth-largest country by total area. The neighboring countries are Papua New Guinea, Indonesia, and East Timor to the north; the Solomon Islands and Vanuatu to the north-east; and New Zealand to the south-east. The population of 26 million is highly urbanized and heavily concentrated on the eastern seaboard. Australia’s capital is Canberra, and its largest city is Sydney. The country’s other major metropolitan areas are Melbourne, Brisbane, Perth, and Adelaide. Australia is a highly developed country, with the world’s 14th-largest economy. It has a high-income economy, with the world’s tenth-highest per capita income. Australia is the oldest,¹ flattest¹ and driest inhabited continent, with the least fertile soils. It has a landmass of 7,617,930 square kilometres (2,941,300 sq mi).

Indigenous Australians inhabited the continent for about 65,000 years prior to European discovery with the arrival of Dutch explorers in the early 17th century, who named it New Holland. In 1770, Australia’s eastern half was claimed by Great Britain and initially settled through penal transportation to the colony of New South Wales from 26 January 1788, a date which became Australia’s national day. The population grew steadily in subsequent decades, and by the time of an 1850s gold rush, most of the continent had been explored and an additional five self-governing crown colonies established. On 1 January 1901, the six colonies federated, forming the Commonwealth of Australia. Australia has since maintained a stable liberal democratic political system that functions as a federal parliamentary constitutional monarchy, comprising six states and ten territories.

The ancestors of Indigenous Australians are believed to have arrived in Australia 40,000 to 50,000 years ago, and possibly as early as 65,000 years ago. They developed a hunter-gatherer lifestyle, established enduring spiritual and artistic traditions and used stone technologies. At the time of first European contact, it has been estimated the existing population was at least 350,000, while recent archaeological finds suggest that a population of 750,000 could have been sustained.

There is considerable archaeological discussion as to the route taken by the first colonizers. People appear to have arrived by sea during a period of glaciations, when New Guinea and Tasmania were joined to the continent; however, the journey still required sea travel, making them among the world’s earlier mariners. Scott Cane wrote in 2013 that the first wave may have been prompted by the eruption of Lake Toba. If they arrived around 70,000 years ago, they could have crossed the water from Timor, when the sea level was low, but if they came later, around 50,000 years ago, a more likely route would have been through the Moluccas to New Guinea.

The Dreamtime came into being as a word to describe the Aboriginal Creation mythology, and was first used in the 1890s. It was developed from Aranda culture by a white man who was based in Alice Springs and had a very good working knowledge of the local Aboriginal languages.

According to Australian Aboriginal mythology and the animist framework developed in Aboriginal Australia, the Dreaming is a sacred era in which ancestral totemic spirit beings formed The Creation. The Dreaming established the laws and structures of society and the ceremonies performed to ensure continuity of life and land. It remains a prominent feature of Australian Aboriginal art. Aboriginal art is believed to be the oldest continuing tradition of art in the world. Evidence of Aboriginal art can be traced back at least 30,000 years and is found throughout Australia (notably at Uluru and Kakadu National Park in the Northern Territory, and also at Kuring-gai Chase National Park in Sydney)

One genetic study in 2012 by Irina Pugach and colleagues at the Max Planck Institute for Evolutionary Anthropology has suggested that about 4,000 years before the First Fleet landed, some Indian explorers settled in Australia and assimilated into the local population in roughly 2217 BC.

By 1788, the population existed as 250 individual nations, many of which were in alliance with one another, and within each nation there existed several clans, from as few as five or six to as many as 30 or 40. Each nation had its own language and a few had multiple, thus over 250 languages existed, around 200 of which are now extinct. "Intricate kinship rules ordered the social relations of the people and diplomatic messengers and meeting rituals smoothed relations between groups", keeping group fighting, sorcery and domestic disputes to a minimum.

Festivals are an excellent way to immerse yourself in the richness of Aboriginal cultures. From the annual Garma festival in Arnhem Land to the urban Yabun Festival in Sydney, festivals showcase Aboriginal and Torres Strait Islander cultures.

Garma, held in Gulkula in North East Arnhem Land and hosted by the Yothu Yindi Foundation (YYF) each August, is where festival-goers rub shoulders with Australian politicians and Yolgnu elders in a transformative gathering of arts, culture, politics and knowledge.

Yabun means "music to a beat" in Gadigal language and is held on 26 January ("Australia Day"), promising activities for adults, children and all the family.

TARNANTHI in Adelaide hosts an incredible art fair, performances and talks on a huge scale.

Laura Dance Festival in Queensland's Cape York is one of the oldest Aboriginal cultural festivals. Held every two years, over 20 Aboriginal communities gather to dance up a storm.

Tjungu is a four-day festival at Uluru that combines dance, fashion, a short film festival, with masterclasses in modern bush food.

Grand Final Day on the Tiwi Islands brings together football, family and fun. Football is taken very seriously in the Tiwi and this March event celebrates skilled sportsmanship, and coincides with the annual Tiwi Art Sale.

Parrtjima, held in the Northern Territory's Alice Springs, celebrates Aboriginal art, the history of the region, live talks, events, music and installations.

Dance Rites is the Sydney Opera House's free national First Nations dance competition held on the Forecourt. Audiences are invited to celebrate the transmission of traditional practices by the world's oldest living culture through language, dance, skin markings and instruments.

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Dr. LANKA SIVA RAMA PRASAD (Dr. LSR Prasad) is a Cardio Thoracic and Vascular Surgeon by profession, a popular author of 150 books, cartoonist, painter, critic, Editor and orator par excellence.

His knowledge in Telugu and English earned him name. He has translated Homer's Iliad, Odyssey first time in to Telugu Literature. In that series of Greek literature- Epic Cycle and Greek Heroes came as the third book. His other notable translations in to Telugu are John Milton's Paradise Lost, Paradise Regained; John Bunyan's The Pilgrim's Progress; Virgil's Aeneid; Dante's Divine Comedy; Goethe's Faust, Rumi's Masnavi; Attar's Birds Conference; Omar Khayyam's Rubaiyat. He was assigned the job of translating selected classic poems of Telugu literature by C.P. Brown's Academy which was published as Telugu songs and poems. Katthi Anchupai- is a collection of noir genre stories.

More than 40 translations of contemporary poets, two novels, twenty short stories, hundreds of essays and prefaces, books on science and Medicine and dream analysis are available. Now his published books have crossed the prestigious hundred land-marks and crossed 150. Most of his books are reference books in literature. His poems were translated into Greek, Spanish, Arabic, Hindi, Tamil, Kannada and many other languages. His works are available free at www.anuvaadham.com

He is the recipient of Reuel International Poet Award (2017), T.S. Eliot Award (2017), Global Poet Award-CANADA-WIN (2017), Life Time Achievement Award (2017), Kibatek Medal - Turkey (2017), Poet Laureate Award-Delhi (2017), Sahiti Rajahamsa Award-Vizag (2017), Poet Laureate-Kazakhstan (2017), Pentasi-B Life Time Achievement Award (2017), Naji Naaman Award (Lebanon)- 2018, Pablo Neruda Award-(Italy)- 2018, Poet Laureate-2019 (China) and many more.

He was the host and sponsor of PENTASI-B INDIA WORLD POETREE FESTIVAL-October 2017 - at HYDERABAD, INDIA, attended by more than 200 poets from all over the world.

