

'Our Pipes' Henry Lawson – analysis table

Idea about language, culture, identity and individuals	Example (quote)	Language feature, technique and comment	Effect and impact (your analysis)	Affirm, ignore, challenge, reveal and disrupt
Australian bush landscape shapes identity	'fringe of mulga' 'timber' proper" which is 'very thick and very dark' 'The moon looked like a big new copper boiler set on the edge on the horizon of the plain.'	Australian botanical jargon sets context Visual imagery creates rugged scene Simile using Australian vernacular	The visual imagery creates a bleak, harsh environment where the characters come to rest at the end of the day. The effects of the swagmen's journey still resonate into the night with little relief.	
Cultural identity of Australian 'swagman'	'We had tramped twenty-five miles on a dry stretch on a hot day – swagmen know what that means.' '...We knew that when we sat down we wouldn't want to get up again in a hurry...' 'Swagmen will understand.'	Repetition of inclusive pronoun 'we' throughout second paragraph Anaphora of the 'knowing' swagman	The tone suggests to the reader they will only understand this cultural connection if they too have experienced the bush lifestyle. It creates a knowing 'nod' that one can only truly connect with the reality of the bush lifestyle if they have been in this situation.	
Identity through language	'billy boiled' 'some leaves laid down for our beds and the swags rolled out.' 'johnny-cakes' 'tucker-bags'	The third paragraph is littered with Australian idioms	Understanding what each term means helps strengthen the imagery of the Australian bush lifestyle, in particular the swagman's experience.	

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Individual relationships – the masculine identity	<p>“...our leg sinews, especially those of our calves, would ‘draw’ like redhot wires.”</p> <p>‘We gave our calves time to tone down a bit; then we lit up and began to answer each other. It got to be pretty comfortable..’</p> <p>‘We cursed society because we weren’t rich men, and then we felt better’</p> <p>‘...conversation...ended in that of smoking.’</p> <p>‘He reflected’</p>	<p>Simile and inclusive pronoun</p> <p>Inference of time passing before communicating.</p> <p>Inclusive pronoun ‘we’</p> <p>Cynical tone towards a society that shuns the poor ‘bush man’</p> <p>Anaphora heightens his longing for past connections</p>	<p>Shared experience of pain and suffering</p> <p>Implication that men need time before they can share in conversation. Reinforcing masculinity stereotype of little show of emotion</p> <p>Creates feeling of solitude for the individual placed in this situation</p> <p>The continual reflection of a life long ago symbolises the changing world</p>	
Individual relationships – the feminine Identity	<p>‘Mother was at work out in the kitchen at the back, washing up the tea-things..’</p> <p>‘You’ve been smoking!’</p> <p>‘Give me that pipe!’ she said. I said I hadn’t got it. ‘Give – me – that – pipe!’ she said.’</p> <p>‘I was having a smoke outback when I heard her coming.’</p> <p>‘I got out of her way quick, for I hadn’t time to look innocent...’</p>	<p>Positional representation first female character is away from main action partaking in stereotypical feminine duties</p> <p>Accusatory tone</p> <p>Heated exchanged conveyed through em dash, italics and punctuation</p> <p>First person perspective</p> <p>Suspense</p>	<p>Female voice represented in a periphery position suggests their role is removed from masculine activity.</p> <p>Female voice is one of authority and control.</p> <p>Forceful demand and angry tone convey feminine voice as the enforcer of the rules.</p> <p>A man’s response to the matriarch is to fear their reprimand, deceive and/or avoid them</p>	

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	<p>“...she got a whiff of it.”</p> <p>‘She went sniffing round...’</p> <p>‘She got the scent...’</p> <p>‘...he was sort of pensioned off by mother and she kept him pretty well inside his income.’</p>	<p>Olfactory imagery</p> <p>Likens character to a bloodhound for comic affect</p> <p>Colloquial language and euphemism</p>	<p>The determination to reprimand the son provides a lack of understanding for the pleasure such an activity provides. Gender roles are divided as there is a lack of understanding. The mother’s reaction to the son’s smoking habit is one of disgust whereas the male finds pleasure in partaking in the forbidden</p> <p>Matriarch dominates financial affairs of the family, likens to the stereotype of tightly controlling income.</p>	
Cultural context of smoking	<p>‘We gave our calves time to tone down a bit; then we lit up and began to answer each other.’</p> <p>‘I started smoking first when I was about fourteen or fifteen’</p> <p>‘clay pipe and nigger-head tobacco’</p> <p>‘such great admiration for Jim’</p> <p>‘And what did your old man do when he found out that you were smoking?’</p> <p>‘...he seemed to sort of brighten up – liven up – when he found out that I was smoking.</p>	<p>Colloquial expression for smoking also a pun</p> <p>Personal anecdote</p> <p>Visual imagery of his first pipe</p> <p>Positive emotive language</p> <p>Colloquial expression for parents</p> <p>Positive emotive language</p> <p>Colloquial language</p> <p>em dash and punctuation for emphasis of the fondness of the memory</p>	<p>The act of smoking provides a common activity for the men to share, relax and unwind</p> <p>Long engrained in personal context</p> <p>Creates connotation of a special experience in his youth – a coming of age ritual</p> <p>Idolising adults who engage in the activities we long to partake in – sense of worth, growing up, maturing</p> <p>The ritual of smoking is one of collaborating – the male</p>	

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	'Ah! Many a solemn, thoughtful old smoke we had together on the quiet – the old man and me.'		characters use this activity to connect Spiritual, almost sacred connection between father and son – implication of 'men's business'	