

Patterns of Being

Volume 1 – Major creative work

Heather Anne Stuart

Submitted for the degree of
Doctor of Philosophy in Creative Writing

Discipline of English
School of Humanities

University of Adelaide
September 30, 2013

Volume 1 – Major creative work

Patterns of Being: a verse novel



CONTENTS

Volume 1: Major creative work

Abstract	4
Thesis declaration	5
Acknowledgements	5
Author's note	5
Book 1. Separation	6
1.1 separation (Annie)	7
1.2 Neptune's cave (Annie)	27
1.3 dimensions of space (Annie)	43
Book 2. Elemental Beings	70
2.1 patience (Lilly)	71
2.2 crossing the veil (Aril)	95
2.3 acceptance (Annie)	111
Book 3. Return	126
3.1 patterns (Lilly)	127
3.2 in retrospect (Aril)	143
3.3 expansion (Annie)	151
Appendix	165

Abstract

Major creative work: 'Patterns of Being' – a verse novel.

The major creative work is a narrative in open verse. The fictional narrative was inspired by an interview with Rupert Max Stuart in *The Age* on August 19, 2002, titled, 'Max Stuart reflects, finds peace'. Rupert Max Stuart is a South Australian Aboriginal man who was imprisoned in the 1950s for the murder and rape of Mary Hattam, a young white girl. The case created controversy around issues of race and capital punishment for many years. 'Patterns of Being' is a fictional narrative about grief and reconciliation. A girl named Dawn is murdered and police accuse a carnival worker named Rufus. The story is told by Annie, who is Dawn's cousin. She recalls her own experiences but also imagines the remembrances of Lilly, Dawn's mother and Aril, a nymph-like girl who moves through dimensions of time and space. The imagery is inspired by the environment of regional South Australia and the narrative shows Annie's psychic evolution. Annie is 'both the agent and the theatre of individuation' (Simondon). 'Patterns of Being' shows how Annie uses the collective voices of her interior to navigate a path through grief.

Thesis declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the university's digital research repository, the library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Heather Anne Stuart

Acknowledgements

I would like to thank Jill Jones for overseeing the major creative work and Heather Kerr for her contribution as an advisor. I would also like to thank a few close friends who took time to read the manuscript at various stages of development and give feedback from their unique reading points of view. Marcus Meinhold is a fellow verse-novelist, Peter Eason is a mystical poet with a keen interest in Jungian psychology and Karen Jones is an elementary and primary teacher who is an avid reader and convenes a long established book club. I would also like to thank Sylvie Blair at BookPOD in Melbourne, for her excellent communication skills, patience and professionalism. Her prompt attention to my editing changes has been extremely helpful in preparing the manuscript for print. Thanks also to William Harley and Son for producing the finished manuscript and to Old Tailem Town for allowing me to photograph the tin house.

Author's note:

This is a work of fiction, loosely based on some facts of state history and personal history to ground its context, but in no way does it tell the truth of any real events or real people.