



Yindyamarra
Yambuwun
Respecting Everything

by Bernard Sullivan

in collaboration with

Dr Uncle Stan Grant Sr AM

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This book and the companion film draw on the life's work of Dr Uncle Stan Grant Sr AM with linguistic support from Dr John Rudder.

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For the Elders



Yindyamarra is a lifestyle

Aunty Flo Grant

from edited interview transcript 2015

Yindyamarra is a lifestyle, a holistic lifestyle. Yindyamarra is sharing and caring and many specific words. Yindyamarra is respect, Yindyamarra is to be courteous, it's to give honour, it's to go slow. When we were analysing what the "go slow" meant we realised that our people never acted impulsively. Yindyamarra was also to "get knowledge" because knowledge gives you understanding, and then you've got the wisdom to discern that understanding, and use that with knowledge. I think that's where it's all at, because when we were growing up, we grew up with a lifestyle. At the time we didn't know the language, because of the way the colonial government imposed on our lives. Trying to get rid of languages denied the right of our people to teach us, but we did grow up with enough culture and language around that we picked up bits and pieces without realising it. We lived under a structured lifestyle. Yindyamarra is respect, honour, knowledge, understanding, wisdom, and it all works together, it pulls the whole social structure together.

One of the things that we grew up with was that our grandfather always said, "always honour the big boss, the creator." he was great on honouring and giving knowledge from the creator because the creator gave us our language, our land and our law, L-A-W for social order. You can't do anything without being respectful under that law system, very much part of that law system, and that's what Yindyamarra is about, law with respect, not the "thou shalt nots", but the knowledge of why thou shall not. And you've got to have a respect for everything, it's holistic.

What is law when you really look at it? Law is a structure of behaviour, law is knowledge of how to behave in a social system. I'm an individual, and a very strong individual, but I'm also a part of a holistic community which I have to fit into under that social system and it's the law that holds the social system together. Thou shalt not is very important, if you don't do these things, you will behave in a respectful manner, and that's Yindyamarra. Yindyamarra told you how to behave with respect, with honour, to gather knowledge. You don't just jump in boots and all into a "well I know everything". Well you don't, very few people know everything, you first get knowledge on what you're trying to discern.

Our people were very wise old people. I never thought much about them actually. I grew up in an era where discrimination was incredible and the stereotyping image of Aboriginal people made us out to be absolutely zilch. Lazy, dirty, you name it, everything that was down on us. This image told us we had no ability to think for ourselves, we had to be told what to do and how to behave, including how to eat breakfast and how to go to work. The reserves, where the management would run some of our people in the earlier days, were all run by whistles. Yindyamarra was a way of rising above this hardship, a way of structuring a lifestyle, and I guess I grew up with that being a normal part of my life.

Yindyamarra is absolutely relevant in your whole life, if you don't teach children to respect what do you get? You've got to start with the little bubbies. They have to grow up with it, they have to grow up with who they are, their identity, knowing the values of Yindyamarra. Yindyamarra gives you self-respect as much as it gives you respect for everything else. Once you've got that respect you can look out at the world and you honour and respect the world because the creator did a wonderful job. We have a beautiful world and whatever country you go into you are expected to behave in a respectful manner in that country.

When I was traveling around the world I met people. We didn't even know each other until we sat next to each other on the bus and we got talking and then you become friends because you are interested in that person, you're interested because you show and share respect with that person, who that person is and why that person is sitting next to you on a bus travelling say through America or wherever. It's sitting next to somebody and showing respect for who they are, where they come from, and that's the same as us and our tradition of Yindyamarra. I'm not very good at the language so I can't relate the language like Stan can and just fluently talk about it. But to me the language is who you are. I grew up with Yindyamarra, it was part of my life, I never knew the word, I never knew our language until we started to work on recovering our language, but I grew up with people who taught me the values of Yindyamarra. They taught me through caring and sharing and living with other people. So I was taught to live in an environment and I thought that the country was mine, I belonged to it and it belonged to me.

Yindyamarra is vital to the environment. We have been given a world, we are given land. We are given a language so that we can communicate with each other. We're given land so that it can produce food and we can live together in harmony with each other and with the land. The language groups were given their own land and then they were given the law to organise their social order within that. You don't fight with each

other, you respect each other, you care for each other, but to do that you must “look after the land and the rivers and the land and the rivers will look after you.” This is the phrase my brother Wongamar (Uncle Cecil Grant) coined a long time ago when he was working with the land. I worked with the rivers programs. He worked with the land programs. It’s a very vital thing. If you look after your land and rivers the land and the rivers do look after you. But the other side of it is to respect each other. The land and the rivers can only work if we respect them, but we must also respect and work together with each other. It’s a vital thing for people to work together. We can’t all be bosses, too many chiefs can be a terrible mess, not enough Indians. You’ve got to have the workers, you’ve got to have the people to come in and do the work, but you’ve got to have respect for each other to make it all work together.

I was born on a mission in Condobolin on the banks of the Galari Bila (Lachlan River). I didn’t always live there because Mum and Dad moved around, and before dad went off to Second World War we lived in town, but my grandparents were on the mission, and our families were on the mission, so we kind of lived a lot of time while dad was overseas. We spent a lot of time with my grandparents and the old people that were traditional, a couple of them were tribal people, even in those days, and we had the language around us. Grandfather used to sing but he knew seven different languages, so they interacted with each other, right around the different national structure, so they knew we were Wiradjuri, There’s Kamilaroi, Barkindji, different nations all around us, and we inter-related, like Europe. Those traditional Aboriginal nations are still important to who we are now.

I grew up with somebody that was very hard on us in lots of ways because discipline was vitally important but it was also a discipline, it was a respect. If we gave cheek to one of the Elders or anything happened well that Elder would come and tell your father about your behaviour. So dad didn’t hop into saying “you’re going to get a hiding straight away” first of all he listened to the complaint and then when the old person went you then got called in. Now you did such and such and such and such, yes and you weren’t game to say no cause you couldn’t look somebody in the eye if you were telling lies and “now look straight at me and tell me what happened”. So you kind of twisted all your eyes around cause when you’re telling lies you can’t look straight at somebody and your facial expression gives you away. So it was quite important for them to get the knowledge from the complaint but they also got your knowledge, they got knowledge from you as to what the situation was, how it came about and that gave understanding on what had happened and then it was an understanding that wisdom came into discern that knowledge as to what sort of punishment you would get out of

that and depended also on an age bracket. If you were a female you didn't get a hiding till 12 or 13 I don't think you did but you were punished in other ways and I found that not being able to go to the pictures on Saturday was far more punishment than just getting a slap around and getting on with the job. To me get it over and done with (laughing) but having to wait for a week and my dad was very strong if he said no, it was no. no was very important, if he said maybe you kind of had a little bit of a chance but if he said no that would be the end of it and sometimes come Friday night you'd want to be nice to dad so that just in case but no when Saturday night come you got a candle and you went off to bed with a book or you sat up there and had a read so I learned to read.

So it was an interesting process of discernment of knowledge and you get to knowledge and we're great gleaners, human beings are great gleaners, we see something that we like, we'll get more information on. So your knowledge will come because you're interested more than anything else. Sometimes it comes because you've got to go to school and get it but other times it's an interesting, as I said I was big on history and I sought it.

It's a lifestyle. As I said Yindymarra is just there as part of your world, it's getting knowledge you've got to have knowledge, you've got to discern this understanding to discern knowledge. I've had people say to me well knowledge is power, I said no knowledge is not power, knowledge is responsibility, knowledge is a lifestyle and it teaches you to be respectful and have a responsibility to others. It is not that you give knowledge so therefore you can go and take over another person's role in life. That's not what knowledge is about.

Knowledge is about listening, learning, understanding, respecting to work together. I can't work together with you if I don't respect you. If I don't understand what you're doing, well we've got to, it's a whole lifestyle, it's hard to understand Yindymarra isn't it? It's hard to discern a word that just brings in everything like respect and courtesy, courtesy between people working together, respect for the old people,

I liked the film of Yindymarra Yambuwan because it brought in the environment, brought in the animals and it brought in the nature around you. Respect is for them as well. You killed to eat, but you didn't destroy, because that would be destructive to you. It's not just looking at yourself, it's look at everything around you.

Wiradjuri Language and Yindyamarra

Dr Uncle Stan Grant Sr AM

from edited interview transcript 2013

Why is language important?

First of all, language is your identity. It's who you are and what you are, but I'll go back a couple of hundred years ago. They took our language away from us. Government decided it was taboo for Aboriginals to speak their language and the threat of taking the kids away and putting them in a home stopped the old people teaching the language.

My grandfather spoke language to me, he spoke seven different languages, My grandfather's name was Wilfred Johnson, Budjan was his tribal name, Anyway, he said to me one day, "Maybe one day you will do something with this language you're learning from me, but I teach only one language to you and that's Wiradjuri. That is important to you because it's who you are and where you belong."

The language doesn't belong to people, it belongs to the land you work on and you live on and you walk on, so you are everyday walking in your culture, every day. Now, if I go to someone else's country and I use my language without permission, it's being disrespectful to those people and to that country. So, if people come to my country and they use their language, it's disrespectful to our people and to our country.

It's very important that you learn your own language first and foremost, and, if you get a chance to learn others, that's fine that's good. I have no real interest in learning too many languages, but I speak a fair bit of Italian, a bit of French, and a bit of Spanish.

For me, learning my language told me who I am and where I belong. I want my people to go back and learn that and through that learn to respect themselves and their country. That's the important issue about language. It's who you are. Without a language you have nothing.

Now, government decided many, many years ago to take our language away from us. When they did that they took away our pride and our identity. Now we do have an identity, and pride is coming back into the people. This is why I think it's very important that our people learn the language.

I would love to see the time, I won't see it in my life time, when the young people around are using this language fluently. What is fluency? If you know how to say g'day to somebody you're speaking fluently. If you learn to say "g'day" in Italian you're fully speaking some sort of fluent Italian. If you learn to say "g'day" in several different Aboriginal languages then it's very important that you use it.

The kids here in Narrandera they walk past my home and I'm out the front watering "Hey Bidja, yamandhu marang!" makes me feel wonderful. When I hear these school kids walking past asking me "are you well", you know, that's wonderful to me, because I taught them in the first place.

When we first started, a long time ago, over twenty five years ago, I went to see the Council of Elders. I wanted to teach only Aboriginal people, they were indignant, the old Elders were really upset.

They said, "Why?"

I said, "Well, it's their language."

"No, no, no, why do you just want to teach black people?"

"Well, where should I start?"

"You've got to teach everybody, then everybody will come along."

"I want to give them a start."

"Are you saying that our kids can't learn as good as the other kids?"

"No."

"Yes you are Stan."

"You will teach everyone and anyone who comes along and wants to learn it because they will learn more about our culture and give us more respect and put pride back in our people."

That's the important issue here so I've done exactly that, I've taught many, many people, even how to say "g'day". It makes me feel good. When those kids walk past my place and talk to me and talk to me in Wiradjuri I feel fantastic.

Yindyamarra

Yindyamarra is a little word but has a heck of a meaning. When I go out to Tirkandi Inaburra and the boys are playing up a bit, I say you've got to remember Yindyamarra, and they come to heel pretty quickly, because they do understand respect. They understand respect, but the respect doesn't just go one way, it goes both ways, you've got to respect them as well as them respecting you.

Respect your land, respect your country, respect other people's cultures and respect other people, as well as yourself, but first of all it starts with you. You respect yourself. If you don't respect yourself you can't respect anything else, you must respect yourself. If you respect yourself you won't put these filthy drugs and that sort of stuff into your body because you respect yourself too much and I think that's really, really important. Yindyamarra has a big meaning for a little word, and it means so many different things. Not just respect for other people, respect *you*, that's what I keep trying to push, you must respect *you*. When I am teaching I drum it into their heads. You must respect *you*. And then when you respect you, you respect me. *Yindyamarra* is the word "respect now" or "respecting" if you say *Yindyamali* "to respect", *Yindyamala*, "respect, command". *Yindyamayi* "respected" past tense. He might have passed on and you show your respect. That's how the language changes. And the language does change a hell of a lot I tell you.

Yindyamarra as a transformative means of living with mutual respect on Wiradjuri Country.

Bernard Sullivan

How could a non-Aboriginal man feel comfortable making a film and book in Wiradjuri language with images essential to Wiradjuri country about a key cultural understanding of the Wiradjuri people? The answer is simple, only with the backing and support of the Wiradjuri community. We developed a shared understanding, particularly with Dr Uncle Stan Grant Sr AM, that, through this process, the value of Yindyamarra may become more accessible to a wider audience, both Wiradjuri and non-Wiradjuri. As a descendant of settlers, my effort is a statement that I also believe that Yindyamarra is central to the way we may learn to live in mutual respect and harmony with one and other on Wiradjuri Country. It is about standing in solidarity with the Wiradjuri, reflecting back what they have taught me, and honouring the beauty of their culture. For the Wiradjuri collaborators, the film and book remain theirs, an expression of their reinvigorated culture.

Dr Uncle Stan Grant and myself consciously conceived the process of making the film and book as a gesture of reciprocal respect. It is not just what it is about, but how it is made. Without his guidance and support it would not have been possible. Uncle Stan and a number of other Elders, including Aunty Flo Grant, Aunty Sandy Warren, Aunty Lorraine Tye, Uncle Ray Woods and other younger Wiradjuri such as Letetia Harris, were all formally involved in the underpinning research for this film. They have contributed their knowledge of language and culture so that the wider society can learn to understand the Wiradjuri people and may benefit from the beautiful concept of Yindyamarra. Many other Wiradjuri were informally involved, sharing different aspects of their culture. Yindyamarra is often translated as “respect”, however, there is much more to it. The film and book explore over twenty aspects of Yindyamarra and only touch the surface, because Yindyamarra is much more than a word, as Aunty Flo often says, “it is a lifestyle, a holistic lifestyle,” and, as such, it needs to be lived in order to be understood. Each page of the book reflects back, in Wiradjuri, concepts related to Yindyamarra that were shared with me in our journey together.

It may not be self evident but I believe that the past continues to affect all of us in Australia, Aboriginal and non-Aboriginal. It distorts our understanding of land, law, art, language, bodies and minds. For those of us who have non-Aboriginal settler backgrounds, such as myself, I believe that without an interrogation of this residual

colonial perspective, of our own sense of identity, history and world view, both the material and the intangible continue to be things to be claimed, captured, catalogued and possessed. We place ourselves in a perilous place, not only for ourselves, but for those we seek to work and live with, no matter what our intention.

I feel there is a collective responsibility to not claim cultural knowledge as our own, but to let ourselves be transformed by it, in order to understand. In order to learn to live in this country respectfully, we need to learn to belong in it, to belong to it. To do this we need strategies that dismantle the aspects of our identities and discourses that block and distort the potential for less compromised forms of communication. Hopefully this book and film demonstrate that, through deep reflective and culturally responsive cycles of practice, beyond personal ambitions, it is possible to act, with respect, through identifiable processes that enable deliberate and effective work with collaborators and communities. Allowing one's self to change through experience is essential, because it is only with this kind of personal engagement that deep knowledge becomes tangible, embodied, and, my proposal is, only then does knowledge begin to become wisdom in the sense it is used here.

*Yindyamarra giilang ngiyawaygunhanha
giilang giilangaldhaany murun-wi-gi-nya*

Yindyamarra is always
the story that the storyteller lives and breathes.

The film and book Yindyamarra Yambuan documents what the Elders shared with me over several years, through a number of service projects, interviews, and the processes of working together with the Wiradjuri. The primary criteria for those earlier projects was based on what was important for this group of Elders according to their priorities and responsibilities. These earlier projects included reference video of Uncle Stan speaking language, digital and physical books, animations and interviews. The service projects were undertaken with a certain attitude. It is the approach of a traditional relationship (in many cultures) between a teacher and a student who wishes to learn, in return for knowledge, offering to be of service. After a considerable period of time working in this way, when trust had been established, we undertook a number of interviews with Elders, talking about their lives and the things that are important to them. It was only through the process of the service projects, and the conversations and cups of tea that happened as part of them, was it possible to

understand what questions needed to be asked for the interviews. It was then possible to distil the form and content of the film and subsequent book.

The film is a personal reflection and expression of the transformative process that occurred during the research. It is a gesture of acknowledgement and respect offered back to the Wiradjuri people in their language and an essential part of the process was to learn the language. I believe it may be the first film of this length in Wiradjuri language. The film and book are just steps in a continuous life long cycle of investigation, reflection and learning. In this form, I believe there is a starting place from which to act, an attempt to name and hold the highest thought.

Writing and speaking in a language almost eliminated through deliberate colonial repression, especially as audio in the film (more so than the written text), about a philosophical concept that is not European, is a strategic decision to give recognition to the language and philosophy, and contribute my voice towards addressing the historic injustice. By doing this I support the revitalised identity of the Wiradjuri in a practical way. I recognise their language and culture by making it part of my reality. The accompanying video imagery of Country helps return language to the country to which it belongs. It is a political strategy, however, it is also about being human and recognising the humanity of others. By learning the language and adopting these cultural attributes of Yindymarra, I make myself part of this world. Redefining my relationship with this country also includes the effort to understand what is important to the Wiradjuri, and then act out of this knowledge. By doing so I strengthen and support their voice, sovereignty, and custodianship. I am no longer just the descendent of the dispossessors, but, hopefully, a welcome guest. Provided shared respect and understanding is developed, and this exchange and understanding takes place with the good wishes of the Wiradjuri, a relationship is then created and nurtured to the point where, for the first time, I am truly at home.

The images in the film and the book, selected from the diversity of nature on Wiradjuri Country, reflect and amplify the Wiradjuri monologue that expresses concepts about Yindymarra. It is both a record of key values of importance to Wiradjuri people, yet is also a personal artist's journey. Uncle Stan suggested that I go onto Country, see it through my eyes, and speak about it in my own words, in Wiradjuri. In other words, show my relationship with Wiradjuri language, land and culture, aiming to be true to the experience that the Wiradjuri people have shared with me, and to myself. The film isn't an expression of the voice of the Wiradjuri people. It has evolved out of one man's attempt to listen to the Elders and honour them by demonstrating respect for what he has seen and heard. It is up to the Wiradjuri Elders how much they choose

to identify with and claim ownership of it. It has been shown to the Wiradjuri Council of Elders and Wiradjuri and non-Wiradjuri communities across Wiradjuri country. It consciously doesn't mimic traditional forms of song or art. The film is limited by my perspective, yet it is also a record of transformational change and growth, both in my self understanding, and also in the potential of the concepts being shared as part of the cultural revitalisation of the Wiradjuri people involved.

The Wiradjuri people, despite the cultural disruption of the last two hundred years, have managed to hold in place a beautiful philosophy of life, Yindyamarra. It is what their whole society is built on, and upon which significant cultural renewal is now taking place. The film and book document, in a series of interconnected segments the flow from one aspect of Yindyamarra to another. This is described in Wiradjuri language and placed in the setting of Wiradjuri country. The text includes the Wiradjuri language monologue (in bold), followed, when not clear, by a word for word translation in a smaller font size. The third line (in italics) is a looser more flowing translation into English.

One of the most important things for me has been the experience of learning how to reach a shared understanding of what is important. The processes by which we journeyed and arrived at this were not linear. There were many discussions, different ways of working together on the projects, and simply spending time together. It has evolved into a way of thinking and acting that is both systematic as well as dynamic and flexible. It involves thinking and reflecting, working together creatively, open discussion, and learning from one another. For me, it also involved personal transformation, along with realising that learning only becomes real when I come to embody what I have learned.

I have learnt a lot about myself and how colonial history is a continuing subterranean influence in the culture in which I grew up. I have learnt a lot about Aboriginal culture, and I have learnt how much I don't know. I have learnt that much cultural knowledge still lives within the First Nations communities of the southern States of Australia. This knowledge is central to how to live in this country, for me in particular, the country where I was born, Wiradjuri country. I have learnt Aboriginal peoples have been saying important things to us about who they are, their country and what they need, and what we need, for many generations, but most of us have been slow to understand. Among these things is that the centrality of culture, and language, is essential to Aboriginal aspirations for a better life and healing the scars of the past. It is central to a holistic solution that addresses issues of identity, social justice and opportunity, health and wellbeing, education and employment.

As part of our collaborative processes together we always envisaged that the research would result in products of some kind, books, films, something to give back to the community. First, as learning resources to support the revitalization of culture in the relevant communities. Second, where appropriate, as an aid to communicating this culture to a wider audience. Third, as a source of financial support for ongoing cultural development. The book and film Yindyamarra Yambuwan, in this way, aims to be a gift back to the Wiradjuri people across these three areas.

Mandaang Guwu

Thank you to all of those involved.



Yindyamarra

Mambuwarra ngaa-mi-nya-gu

Mambuwarra (looking) ngaa-mi-nya-gu (find, be able to see-to)

Looking to see.

Wudhagarbinya wudha-dhuray-gu

Wudhagarbinya (listen) wudha-dhuray-gu (hear, clever, intelligent to)

Listening to hear.

Winhangarra gulbali-gu

Winhangarra (learning, hear, think, listen) gulbali-gu (understand-to)

Learning to understand.

Wiradjuri muyulung-ngin-guliya yindyamarra nga-dhu

Wiradjuri muyulung-ngin-guliya (Wiradjuri Elders) yindyamarra (respecting) nga-dhu (I)

Respecting Wiradjuri Elders,

Wiradjuri mayiny yindyamarra nga-dhu

Wiradjuri mayiny Wiradjuri people yindyamarra (respecting) nga-dhu (I)

Respecting Wiradjuri people,

Wiradjuri ngurambang yindyamarra nga-dhu

Wiradjuri ngurambang (Wiradjuri country) yindyamarra (respecting) nga-dhu (I)

Respecting Wiradjuri country,

Wiradjuri ngiyang yindyamarra nga-dhu

Wiradjuri ngiyang (Wiradjuri language) yindyamarra (respecting) nga-dhu (I)

Respecting Wiradjuri language,

Wiradjuri buyaa yindyamarra nga-dhu

Wiradjuri buyaa (Wiradjuri law) yindyamarra (respecting) I

Respecting Wiradjuri law.





Wiradjuri mayiny wudhagabinya nga-dhu

Wiradjuri mayiny (Wiradjuri people) wudhagabinya (listen) nga-dhu (I)

I am listening to Wiradjuri people.

Burrany winhanga-l-guwaan nga-dhu

Burrany (fragment) winhanga-l-guwaan (have heard) nga-dhu (I)

I have heard only a small fragment.

Guwiiny-guliya yarra nga-nhal

Guwiiny-guliya (they) yarra (say) nga-nhal (me)

They are saying to me:

murun-wi-gi-nya Yindyamarra murun-murru ngurambang wirimbirra

Murun-wi-gi-nya Living-and-breathing Yindyamarra murun-murru life path (way of life) ngurambang wirimbirra country cares for

living a Yindyamarra way of life cares for country.

Walu-ma-rra ngiyanhi ngiyawaygunhanha

Walu-ma-rra (custodians) ngiyanhi (we) ngiyawaygunhanha (be-always)

We are the custodians, always.

Yindyamarra ngun-nha

Yindyamarra ngun-nha (giving)

Yindyamarra is generous.

Bungany maram-bang-bilang bala Yindyamarra

bungany (gift) maram-bang-bilang (great) bala (be) Yindyamarra

Yindyamarra is a great gift

Wiradjuri murun-wi-gi-nya, Wiradjuri ngurambang-bu, Wirad-juri ngiyang-bu Wiradjuri mayiny-bu nginha-guliya-li

Wiradjuri murun-wi-gi-nya (living breathing), Wiradjuri nguram-bang-bu (country) Wiradjuri ngiyang-bu (language), Wiradjuri mayiny-bu (people) nginha-guliya-li (from these)

from the Wiradjuri way of life, land, language and people.

Yindyamarra bungany ngu-ng-gilanhi

bungany (gift) ngu-ng-gilanhi (given to another)

Yindyamarra, a gift, given to another,

bunba-y-marra-nha yindyamarra dumba-l-girri ngulung-ga-girri

Bunba-y-marra-nha (longing for) yindyamarra dumba-l-girri (show-will) ngulung-ga-girri (return-will)

longing for yindyamarra to be shown in return.



Yindyamarra ngalan-guranha giilang giralang-ga

*Yindyamarra ngalan-guranha (brightly lights)
giilang (the story) giralang(-ga) (in the stars)*

Yindyamarra lights the stories in the stars

Mulaa yirung-dhi gurrugambirra Wiradjuri ngurambang-ga

*Mulaa (darkness or night) Yirung-dhi (sky in) Wiradjuri ngurambang-ga
(Wiradjuri country over)*

in the night sky over Wiradjuri country.







Yindyamarra bala bunyi-ng-ganha mayiny-dya-bu

Yindyamarra bala (be) bunyi-ng-ganha (breathing) mayiny-dya-bu (in the people)

Yindyamarra is the breath in the people

Yawilawilawil Wiradjuri dhaagun-dha-bu

Yawilawilawil (breeze) Wiradjuri dhaagun-dha-bu (Wiradjuri country through)

and the breeze through Wiradjuri country.



Yindyamarra bala walam-wunga-dha-bu,
murru madhan-dha-bu,
bunma-yu-marradhal gurrugambirra
Wiradjuri ngurambang-ga

Yindyamarra bala (is) walam-wunga-dha-bu (in the grinding stones and) murru (tracks, marks, carvings on trees) madhan-dha-bu (in the trees and), bunma-yu-marradhal (made long ago) gurrugambirra (cover over) Wiradjuri ngurambang-ga (Wiradjuri country).

Yindyamarra is in the grinding stones, and it is carved in the trees, made long ago, all over Wiradjuri country.

Mayiny-gu ngaa-mi-nya Yindyamarra

Mayiny-gu (people-to) ngaa-mi-nya (be able to see) Yindyamarra

To the people who can see Yindyamarra

Yindyamarra girra-maa guwang ngurrunggal-a bila-dhi

Yindyamarra girra-maa (lifts) guwang (mist or fog)

ngurrunggal-a (early morning) bila-dhi (river from)

Yindyamarra lifts the mist rising from the river in the early morning.



Yindyamarra bala gudhi-dya bilawi-dya bila-dha

*Yindyamarra bala (is) gudhi-dya (in the song) bilawi-dya (in the casuarinas)
bila-dha (by the river)*

Yindyamarra is in the song in the casuarinas by the river.

Yindyamarra bala mugumnawa yanggu

Yindyamarra bala (is) mugumnawa (inside) yanggu (song of running water)

Yindyamarra is inside the song of running water.

A wide, shallow river with a sandy bank and a large fallen log in the foreground. The water is a light, milky brown color, and the sky is a pale, hazy yellow. The log is a large, weathered piece of wood, lying horizontally across the middle ground. The foreground shows a sandy bank with some smaller pieces of driftwood and rocks.

Yindyamarra bala bila-dha birra-bina-birra
wuurrawin Wiradjuri ngurambang-ga

*Yindyamarra bala (be) bila-dha (in the rivers) birra-bina-birra
(moving quietly) wuurrawin (through) Wiradjuri ngurambang-ga (Country)*

Yindyamarra is in the rivers moving quietly through Wiradjuri country.



Yindyamarra gany nguru-murr guma-gu

yindyamarra gany (like) nguru-murr (clouds) guma-gu (storm-to)

Yindyamarra is like the storm clouds

barramarra yubaa-bu guwunggan-bu

barramarra (carrying) yubaa-bu (rain and) guwunggan-bu (flood and)

carrying rains and floods.

Yindyamarra bala mugumnawa murun dhalang-girr buwanha

*yindyamarra bala (be) mugumnawa (within) murun (life) dhalang-girr (new) bu-
wanha (grow)*

Yindyamarra is inside the new life that grows.

Yindyamarra gaambuwananha Wiradjuri murun murru

Yindyamarra gaambuwananha (bringing back)

Wiradjuri murun murru (way of life/life path)

Yindyamarra is bringing back the Wiradjuri way of life.



**Yindyamarra gany yiray ngalgarra
yambuwan-dha**

Yindyamarra gany (like) yiray (sun) ngalgarra (light, verb) yambuwan-dha

Yindyamarra like the sun shining on all.

**Yindyamarra bala bagaray-bang bimbarra
waganha**

wuurrawin buguwindya ngurambang-ga

Yindyamarra bala (be) bagaray-bang (healthy, restored) bimbarra (set the grass on fire) waganha (dancing)

wuurrawin (through) buguwin-dya (grass in) ngurambang-ga (in the country)

Yindyamarra be healing fire that dances through the grass in the country.

Yindyamarra. Wiiny girramba-nha-nha ngurang

Yindyamarra. Wiiny (fire) girramba-nha-nha (feel the fire) ngurang (camp)

Yindyamarra. The fire that warms the camp,

nuganirra giiny Wiradjuri murun

nuganirra (beat regularly, like the heart) giiny (heart) Wiradjuri murun (life)

beating heart of Wiradjuri life,

buwurr gurrugambirra bangal-ngarra-ngarra.

buwurr (possum skin, cloak) gurrugambirra (cover over) bangal-ngarra-ngarra (every place, the whole world)

possum skin cloak that shelters all.





**Yindyamarra bala mugumnawa
waybarra**

Yindyamarra bala (be) mugumnawa(in) waybarra (weaving)

Yindyamarra be in weaving.

Waybarra winhangarra

Waybarra (weaving) winhangarra (learning)

weaving learning,

Waybarra marramarra

Waybarra (weaving) marramarra (making)

weaving making,

Waybarra gulbanha

Waybarra (weaving) gulbanha (knowing)

weaving knowing,

Waybarra-bu ngiyambalgarra-bu

Waybarra-bu (weaving and) ngiyambalgarra-bu (yarning and)

weaving and yarning together.

Yindyamarra burambabirra wayba-yi

Yindyamarra burambabirra (sharing) wayba-yi (woven)

Sharing what has been woven.

Mununbul waybarra mawam-bul bala Yindyamarra

Mununbul (every bit, the whole) waybarra (weaving) mawam-bul (together) bala (be) Yindyamarra

Everything weaving together is Yindyamarra.

Yindyamarra bala narrbang-bu mulunma narrbang-bu

Yindyamarra bala (be) narrbang-bu (dillybag and) mulunma (within) narrbang-bu (dillybag and)

Yindyamarra is the dillybag and inside the dillybag.



**Yindyamarra bala mugumnawa waga-dhaany
nganhudarnguwur bumirra dhaagun**

Yindyamarra bala (is) mugumnawa (inside) waga-dhaany dancer nganhudarnguwur (foot-sole) bumirra (hitting) dhaagun (earth)

Yindyamarra is inside the sole of the dancer's foot hitting the earth,



burrawarra, wuurramarra

burrawarra (stirring up dust from the feet) wuurramarra (taking from underneath),

drawing up

bagurany Wiradjuri dhaagun-dhi

Bagurany (strength) Wiradjuri dhaagun-dhi (Wiradjuri country from).

strength from Wiradjuri country.



Bula madhan milbarra

bula (two) madhan (stick) milbarra (beating time)

Two clap sticks beating time.

Yindyamarra bala gudhi-dya

Yindyamarra bala (be) gudhi-dya (song-in)

Yindyamarra is in the song.



**Nginha gudhi bala gudhi-maradhal-bu
gudhi-giyira-bu**

Nginha gudhi (song) bala (be) gudhi maradhal (past), gudhi giyira (future or womb)

This song is the song of the past, and the song of the future.

**Yindyamarra milbarra nginhagu,
Wiradjuri ngurambang-gu**

*Yindyamarra milbarra (beat) nginhagu (belonging to this),
Wiradjuri ngurambang-gu (Wiradjuri country-to).*

Yindyamarra is the beat belonging to this, Wiradjuri country.

Yindyamarra bala buram-ba-birra

Yindyamarra bala (is) buram-ba-birra (sharing together)

Yindyamarra is sharing together.

buram-ba-birra mawang guwandang-bu dyiibang-bu

buram-ba-bi-rra (sharing together) mawang (all together)

guwandang-bu (quandongs and) dyiibang-bu (geebungs-and)

Together, all sharing quandongs and geebungs.

buram-ba-birra mawang wambuwuny

buram-ba-birra (sharing together)

mawang (all together)wambuwuny (kangaroo)

Together, all sharing kangaroo.



Yindyamarra muga-girri
birrang-ga buugang-gu
dhirraan-dha

*Yindyamarra muga-girri (will be found)
birrang-ga (journey-in)
buugang-gu (for the bogong moths)
dhirraan-dha (in the mountains)*

Yindyamarra will be found
in the journey for the
bogong moths in the mountains.

Yindyamarra Wiradjuri
murun-wi-gi-nya
dumbarra widyungga
maldhan-bu murun-bu
mayiny-dhiyala

*Yindyamarra Wiradjuri murun-wi-gi-nya (way of life)
dumbarra shows widyung-guwur (which way) maldhan-bu
(work and) murun-bu (live and) mayiny-dhiyala (with
people).*

Yindyamarra, the Wiradjuri way of life, shows
how to work and live with people.



Yindyamarra binyal-bi-rra murruway-gu

Yindyamarra binyal-bi-rra (make a light)

murruway-gu (path for)

Yindyamarra makes light for the path

marramarra dhulu-murruway

wuurrawin dambu-l-bang

marramarra (making) dhulu-murruway (a straight path)

wuurrawin (through) dambu-l-bang (late in the night)

creating a straight path through the night.



Yindyamarra bala-yindyang

Yindyamarra bala (be) yindyang (patient, slow, slowly, soft)

Yindyamarra is patient, slow and soft

Yindyamarra bala mugumnawa barrang ngarruriyan wawinha mabinya wir-a

*Yindyamarra bala (be) mugumnawa (in) barrang (white) ngarruriyan (small bird of prey)
wawinha (flying) mabinya (stopped) wir-a (in the sky)*

Yindyamarra be in the white kite flying stopped in the sky,

Yindyamarra is in the white kite hovering in the sky,

Niniwarra manhang gulawin warraga

Niniwarra (search minutely) manhang (ground) gulawin (far) warraga (below)

searching the ground far below.



Yindyamarra bala mugumnawa barramaldhaany
murrugarra dhaagun-dha

*Yindyamarra bala (be) mugumnawa (within) barramaldhaany (hunter) murrugarra (read)
dhaagun-dha (earth-in)*

Yindyamarra is in a hunter who reads the marks in the earth.

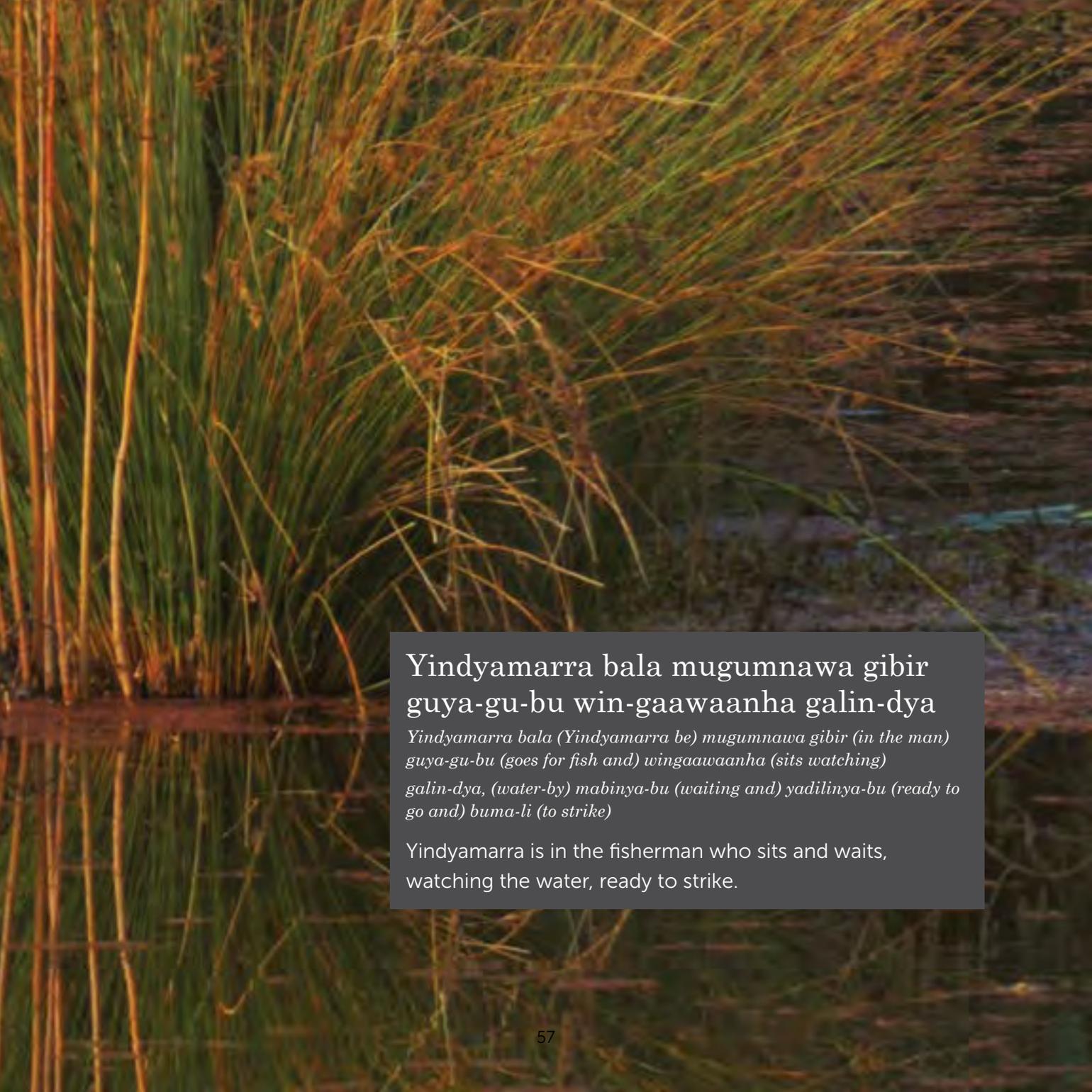
Yindyamarra bala mugumnawa widyungga yina
wangarra dhaagun-dha baabaa yirany-gu

*Yindyamarra bala (be) mugumnawa (within) widyungga (how) yina (woman) wanyarra (dig)
dhaagun-dha (earth in) baabaa (deep) yirany-gu (yams for)*

Yindyamarra is in how a woman digs in the earth for yams.







Yindyamarra bala mugumnawa gibir
guya-gu-bu win-gaawaanha galin-dya

*Yindyamarra bala (Yindyamarra be) mugumnawa gibir (in the man)
guya-gu-bu (goes for fish and) wingaawaanha (sits watching)
galin-dya, (water-by) mabinya-bu (waiting and) yadilinya-bu (ready to
go and) buma-li (to strike)*

Yindyamarra is in the fisherman who sits and waits,
watching the water, ready to strike.



Winhangarra bunma-bunma-rra Yindyamarra

Winhangarra (learning) bunma-bunma-rra (makes a part, assists) Yindyamarra

Learning makes a part of Yindyamarra.

Winhanga-nha bunma-bunma-rra Yindyamarra

Winhanga-nha (remembering) bunma-bunma-rra (makes a part, assists) Yindyamarra

Remembering makes a part of Yindyamarra.

Marra marra bunma-bunma-rra Yindyamarra

Marra marra (experiencing/doing) bunma-bunma-rra (makes a part, assists) Yindyamarra

Experiencing makes a part of Yindyamarra.

Balmang baliran-dha gununga mamandha-l-guwaan

*Balmang (empty) baliran-dha (silence of night-in) gununga (hidden/mystery)
mamandha-l-guwaan (uncertain, forgotten,)*

In the empty silence of the night, what was not known, or forgotten,

Gulur ngulagambila-girri, bunma-bunma-rra Yindyamarra

*Gulur (but) ngulagambila-girri (return home-will),
bunma-bunma-rra (makes a part, assists) Yindyamarra*

but will return home, makes a part of Yindyamarra.

Yindyamarra bala dyilmang ngurunggal galing-ga

Yindyamarra dyilmang (silence) ngurunggal (early morning) galing-ga (water on)

Yindyamarra is in the silence on the water in the early morning

**Guwiiny muriin gaang-a-dhaanyl ngiyanhinya
birra-bina-birra baalmanha bila-dha**

Guwiiny (It) muriin (bark canoe) gaang-a-dhaanyl (one carrying) ngiyanhinya (us), birra-bina-birra (moving quietly), baalmanha (floating), bila-dha (on the river)

It is the canoe carrying us, moving quietly, floating, on the river.





Guwiiny yabun-dha wiray yarra

Guwiiny (it) yabun-dha (word-in) wiray yarra (not spoken)

It is in a word not spoken.

Guwiiny baayi-dya maradhal mayiny

Guwiiny (it), baayi-dya (footsteps-in), maradhal (old), mayiny (people)

It is in the footsteps of the old people

Guwiiny bali-dya yuranhawinha yilawara-dha gunhi-dya

*Guwiiny (it) bali-dya (new baby in) yuranhawinha (lying sleeping) yilawura-dha
(pleasant camp in) gunhi-dya (mother with)*

It is in the new baby sleeping in the pleasant camp by its mother.

Yindyamarra bala mulunma nguwanda-dha winhangaygun-hanha-gu

Yindyamarra bala (be) mulunma (within) nguwanda-dha (time-in) winhangaygun-hanha-gu (remember-to)

Yindyamarra is within the time it takes to remember.

Minyang wanga-nhi winhangaygunhanha-girri

minyang (what) wanga-nhi (lost-was) winhangaygunhanha-girri (remembered will be)

What was lost will be remembered.

Yindyamarra Wiradjuri murun murru

Yindyamarra Wiradjuri murun murru (way of life, life path)

Yindyamarra is the Wiradjuri way to live.





Yindyamarra biyal-guliya

Yindyamarra biyal-guliya (river red gum like)

Yindyamarra is like a river red gum.

Guwiiny madhan-dha

Guwiiny (it) madhan-dha (tree in)

It is in the tree.

Guwiiny yarngun-dha ngunhadar-guwur budhang-bila-dhargan-dha

*Guwiiny (it) yarngun-dha (roots in) ngunhadar-guwur (under-neath the earth)
budhang-bila-dhargan-dha (black river soil in)*

It is in the roots underneath the earth in the black river soil.

Bula ngumbaay yarngun bala Wiradjuri-ngiyang-bu, buyaa-bu, ngurambang-bu

Bula ngumbaay (three) yarngun (root) bala (be)

*Wiradjuri-ngiyang-bu, (Wiradjuri language and), buyaa-bu (Law and), ngurambang-bu
(land / country / home and)*

The three roots are Wiradjuri language, law and land.



Guwiiny giiny-madhan-dha

Guwiiny (it) giiny-madhan-dha (heart-wood-in)

It is in the heart-wood.

giiny-madhang bala muyulung murun-wi-gi-nya gulba-ngi-dyili-nya-bu

giiny-madhang (heart wood) bala (is) muyulung (Elders)

gulba-ngi-dyili-nya-bu (living-breathing self understanding)

The heart wood is the Elders living-breathing self understanding.

A dark bird is perched on a tree branch in a dense forest. The background is filled with the intricate patterns of tree bark and branches, creating a complex, textured environment. The lighting is soft and natural, highlighting the textures of the wood and the feathers of the bird.

Guwiiny garril-a

It is in the branches.

Bula ngumbaay garril bala mambuwarra-bu wudhagarbinya-bu winhangarra-bu

Bula ngumbaay (three) garril (branches) bala (be) mambuwarra-bu (look-and), wudhagarbinya-bu (listen-and) winhangarra-bu (learn-and)

The three branches are look, listen and learn.

Guwiiny giraang-ga-bu gurawiny-dya-bu

Guwiiny (it) giraang-ga-bu (leaves-in-and) gurawiny-dya-bu (flowers-in-and)

It is in the leaves and flowers.

Giraang-bu gurawiny-bu bala mayiny-bu balugan-bu murun-wi-gi-nya Wiradjuri- ngurambang-ga

*Giraang-bu gurawiny-bu (leaves and flowers) bala (be) mayiny-bu (people and)
balagan-bu (animals-and) murun-wi-gi-nya (living-and-breathing) Wiradjuri
Ngurambang-ga (Wiradjuri Country on)*

The leaves and flowers are the people and animals
living-and-breathing on Wiradjuri Country.





Wiilba bala gandha nginha-guliya-gu

wiilba (twigs) bala (be) gandha (sinews) nginha-guliya-gu (this-like-belongs or belonging to these all)

The twigs are the sinews between them.

Yindyamarra dhurang-ga marru-wa-nha gulaman

Yindyamarra dhurang-ga (in the bark) marru-wa-nha (makes or forms) gulaman (coolamon, shallow bark or wooden dish)

Yindyamarra is in the bark that forms a coolamon.

Yindyamarra biyal-gu guwabinya ngala

Yindyamarra biyal-gu (tree-in) guwabinya ngala (shade to shelter under)

Yindyamarra is in the river gum's shade to shelter under.

Guwiiny murru mununbul mayiny
murun-wi-gi-nya Wiradjuri
dhaagun-dha ngurang-ga-girri

*Guwiiny (it) murru path mununbul (all) mayiny (people)
murun-wi-gi-nya (living and breathing) Wiradjuri dhaagun-dha
(country in) ngurang-ga-girri (home in will be)*

It is the way all people living on Wiradjuri country will
be at home.

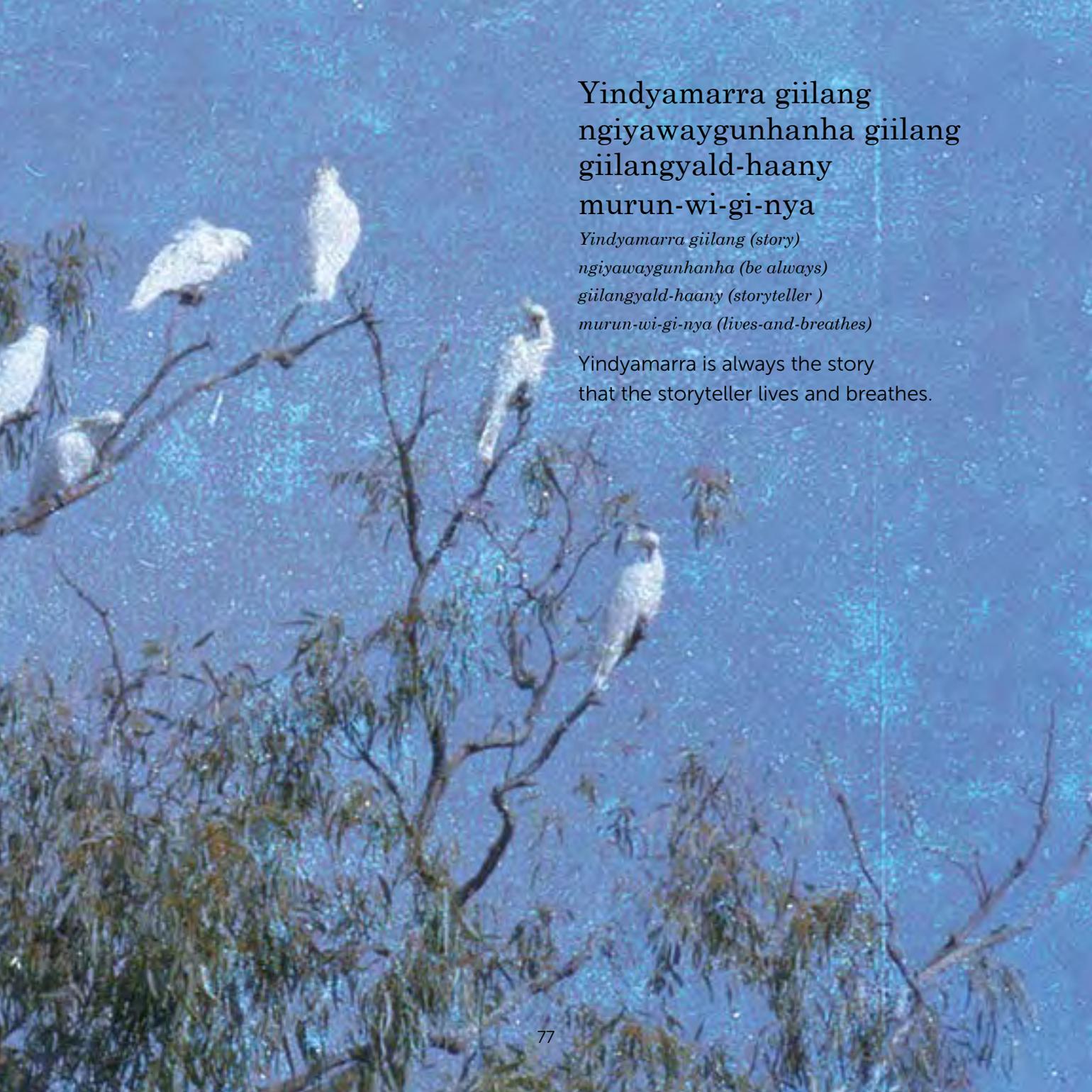
Yindyamarra bunmarra
ngiyawaygunhanha winha-nga-girri

*Yindyamarra bunmarra (making) ngiyawaygunhanha (be always)
winha-nga-girri (thinking of the future)*

Yindyamarra acts considering the future.







Yindyamarra giilang
ngiyawaygunhanha giilang
giilangyald-haany
murun-wi-gi-nya

Yindyamarra giilang (story)

ngiyawaygunhanha (be always)

giilangyald-haany (storyteller)

murun-wi-gi-nya (lives-and-breathes)

Yindyamarra is always the story
that the storyteller lives and breathes.

Guyunganmadilin Yindyamarra

guyunganmadilin (myself)

Respecting myself.

Gnubibu baabiinbu Yindyamarra

Yindyamarra gnubibu baabiinbu (mother and father)

Respecting mother and father.

Muyulung-bu, galin-gabangbur-bu, mayiny-guwal-bu Yindyamarra

*Yindyamarra muyulung-bu (elder), galin-gabangbur-bu (and children),
mayiny-guwal-bu (and other people)*

Respecting elders, children, and other people.

Wiradjuri mayiny Yindyamarra

Yindyamarra Wiradjuri mayiny (Wiradjuri people)

Respecting Wiradjuri people.

Wiradjuri Ngurambang Yindyamarra

*Wiradjuri ngurambang (Wiradjuri country)
Yindyamarra*

Respecting Wiradjuri country.



Yindyamarra wirimbirra
maradhal-gu-bu,
wirimbirra yandhul-gu-bu,
wirimbirra giyira-gu-bu

yindyamarra wirimbirra (caring for now) maradhal-gu-bu (for the past and), wirimbirra (caring for now) yandhul-gu-bu (and for the present), wirimbirra (caring for now) giyira-gu-bu (and for the future (womb)).

Yindyamarra is taking responsibility now for the past,
the present and the future.



Murun-wi-gi-nya Yindyamarra bala murun-wi-gi-nya giiri

*Murun-wi-gi-nya (Living and breathing) Yindyamarra nganha
bala (be) murun-wi-gi-nya (life) giiri (true)*

Living and breathing Yindyamarra is a life that is true.

Yindyamarra girra-maa mayiny

Yindyamarra girra-maa (lifts up) mayiny (people)

Yindyamarra lifts up the people.

Mayiny girramaa ngiyanhinya

Mayiny (people) girra-maa (lifts up) ngiyanhinya (us)

People lift us.

Yindyamarra marramarra winhangagigilanha mayiny

Yindyamarra marramarra (creates)

winhangagigilanha (care for each other) mayiny (people)

Yindyamarra creates people who care for each other.

Mayiny nga-ngaa-nha ngiyanhinya

Mayiny people nga-ngaa-girri (care for will) ngiyanhinya (us)

People who will care for us.

Yandu ngiyanhi murun-wi-gi-nya Yindyamarra

Yandu (if/when) ngiyanhi (we)

murun-wi-gi-nya (live and breathe) Yindyamarra

When we live and breathe Yindyamarra,

Yindyamarra marramarra ngiyanhinya

Yindyamarra marramarra (makes/creates) ngiyanhinya (us)

Yindyamarra shapes us.



Yindyamarra girra-maa Wiradjuri
ngurambang gany Wiradjuri
ngurambang girra-maa ngiyanhinya

Yindyamarra girra-maa (lifts up) Wiradjuri ngurambang (country) gany (like) Wiradjuri ngurambang (country) girra-maa (lifts up) ngi-yanhinya (us)

Yindyamarra lifts up the country like the country lifts us.

Ngiyanhi mayiny murun-wi-gi-nya
nginha ngurambang-ga

Ngiyanhi (We all) mayiny (people) murun-wi-gi-nya (living-breathing) nginha (here) ngurambang-ga (country in)

We, all people living-breathing in this country,

Ngiyanhi Ngumbaay-dyil nginha
ngulagambilanha yindyama-li

Ngiyanhi (We all) Ngumbaay-dyil (all together) nginha (here) ngulagambilanha (returning home) yindyamarra (to)

all together, here, returning home to yindyamarra.

Yindyamarra wudhagarbinya gulgandarra yarra

Yindyamarra wudhagarbinya (listen) gulgandarra (before) yarra (speaking)

Yindyamarra listens before speaking

Yindyamarra mambuwarra gulgandarra bambinya

Yindyamarra mambuwarra (look) gulgandarra (before) bambinya (swimming)

Yindyamarra looks before swimming.

Yindyamarra gulbarra dhagu gulgandarra barru-wu-ma-l-girri

Yindyamarra gulbarra (understand) dhagu (where to?) gulgandarra (before) barru-wu-ma-l-girri (run-will)

Yindyamarra understands "where to?" before it will run.

Yindyamarra gulbarra yandu gany

Yindyamarra gulbarra (understand) yandu (if, when) gany (like, similar)

Yindyamarra understands when similar

Yindyamarra gulbarra yandu muriguwal

Yindyamarra gulbarra (understand) yandu (if, when)

muriguwal (different, of another sort)

Yindyamarra understands when different.



Yindyamarra budyaan yalmambirra, Yindyamarra balugan dugu-winy-birra.

Yindyamarra budyaan (birds) yalmambirra teaching, Yindyamarra balugan (animals) dugu-winy-birra (give freely)

Birds yindyamarra teaching, animals yindyamarra giving,

Yindyamarra dyirri-dyirri waganha durany-ga-rra

Yindyamarra dyirri-dyirri (willy wagtail) waganha (dancing) durany-ga-rra (a message)

willy wagtail dancing a message,

Yindyamarra maliyan ginhiimarra ngiyanhinya ngurang-gu

Yindyamarra maliyan (eagle) ginhiimarra (leading)ngiyanhinya (us) ngurang-gu (home-to)

eagle leading us home.

Nginha-guliya-laa yindyamarra wurrugan

Nginha-guliya-laa (all these, that we have spoken about) Yindyamarra wurrugan (tie, fastening)

Yindyamarra connects all these that we have spoken about.

Yindyamarra murru murun-gu

Yindyamarra murru (path) murun-gu (life-for)

Yindyamarra, a path for living.

Mayiny murun-wi-gi-nya yindyamarra wilurany gula-dha-l-girri

*Mayiny (people) murun-wi-gi-nya (living-breathing) yindyamarra wilurany
gula-dha-l-girri (honey will taste)*

People, living-breathing Yindyamarra, will taste its honey.

Yindyamarra bala yambuwan

Yindyamarra bala (be) yambuwan (everything)

Yindyamarra is everything



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