

The Literary Studies Convention @ Wollongong University

7 – 11 July 2015

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The Faculty of Law, Humanities and the Arts

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**The convention venues are Buildings 19, 20 and 24 of the University of Wollongong.
The Barry Andrews Memorial Lecture and Prize-Giving will be in the
Hope Lecture Theatre (Building 43)**

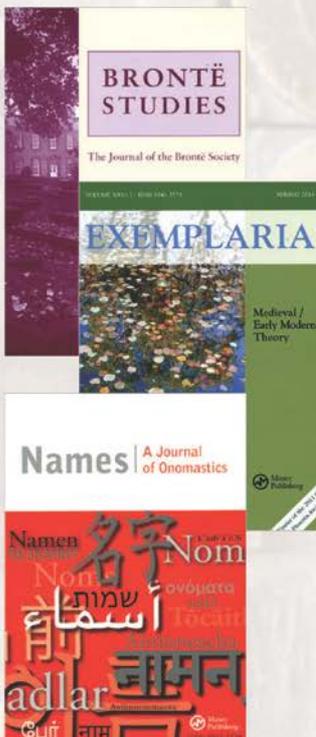
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Journal of Language, Literature and Culture is the official journal of the **Australasian Universities Language and Literature Association (AULLA)**. It publishes stimulating, authoritative, peer-reviewed articles on all topics relevant to the broad fields of language, literature and culture. It is consciously eclectic and diverse in its range of content: works ancient and modern; all languages and literatures; and is open to a broad interpretation of text and culture. Subscribers receive online access to the archive from 1953. Members of AULLA receive the journal as part of their annual membership.

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Barry Andrews Memorial Address: Tony Birch	10
Keynote Address: Carolyn Dinshaw	11
Keynote Address: Rita Felski	12
Dorothy Green Memorial Lecture: Susan K. Martin.....	13
Plenary Panel: Australia’s Literary Culture and the Australian Book Industry.....	14
Plenary Panel: Literary Studies in Australian Universities – Structures and Futures	16
Stephen Abblitt: S.Abblitt@latrobe.edu.au	19
Dvir Abramovich: dvir@bigpond.net.au	20
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James Bedford: james.bedford@unsw.edu.au	32
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Lucy Sussex: L.Sussex@latrobe.edu.au.....	207
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Barry Andrews Memorial Address: Tony Birch

‘The Sky lay flat upon the earth and covered it like a blanket’: Climate Change, Indigenous Knowledge and the Privilege of Apocalyptic Fantasies

Tony Birch, Moondani Balluk Centre, Victoria University (Melbourne)

Tony Birch is the author of the books *Shadowboxing* (Scribe, 2006), *Father’s Day* (Hunter, 2009), *Blood* (UQP, 2011), shortlisted for the Miles Franklin literary award, and *The Promise* (U of Queensland P, 2014). His new novel, *Ghost River*, will be released in October 2015.

Both his fiction and nonfiction have been published widely in literary magazines and anthologies, in Australia and internationally. He is currently the inaugural Bruce McGuinness Research Fellow within the Moondani Balluk Centre at Victoria University.

Keynote Address: Carolyn Dinshaw

Green is the New Black: Medieval Foliate Heads, Racial Trauma, and Queer World-making

The medieval foliate head has proven to be a powerful icon of boundary crossings (sexual and racial) in the twentieth and twenty-first centuries in the US, UK, and Commonwealth countries. This decorative motif known popularly as the Green Man -- a human head made of leaves, or with vegetation sprouting from it -- was well-nigh ubiquitous in English and Western European church sculpture from the twelfth through the sixteenth centuries. These aesthetically intricate, affectively intense images represent bodies that are strange mixtures, weird amalgams: they picture intimate trans-species relations. Drawing on recent theory of queer inhumanism, Carolyn Dinshaw will analyze several uptakes of this imagery in the US, UK, and Australia, focusing particularly on the traumatic contexts of decolonization out of which new queer worlds are being imagined.

Carolyn Dinshaw has been interested in the relationship between past and present ever since she began to study medieval literature. Her 1982 dissertation, subsequently published as *Chaucer and the Text* (Garland Press) in 1988, explored the relevance of new critical modes for older literature, while in her 1989 book, *Chaucer's Sexual Poetics* (U of Wisconsin P), she investigated the connection of past and present via the Western discursive tradition of gender. In *Getting Medieval: Sexualities and Communities, Pre- and Postmodern* (Duke UP, 1999), she traced a queer desire for history. In her most recent book, *How Soon is Now? Medieval Texts, Amateur Readers, and the Queerness of Time* (Duke UP, 2012), she looks directly at the experience of time itself, as it is represented in medieval works and as it is experienced in readers of those works. In the classroom, she regularly teaches materials past and present, in courses ranging from Medieval Misogyny to Queer New York City. Carolyn Dinshaw is Professor of Social and Cultural Analysis and English in the Department of English at New York University.

Keynote Address: Rita Felski

Attachment Theory

Attachment offers a fruitful way of thinking about our relations to works of art. Drawing on arguments from Bruno Latour and Antoine Hennion, I conceive of attachment as an affective state, a social principle, and an ontological fact. The latter half of the talk turns to one specific form of attachment: the experience of attunement. Zadie Smith's reflections on her changing relation to the music of Joni Mitchell illustrate both the social and phenomenological dimensions of attunement, as a term that acknowledges the cultural shaping of response while also granting the art work its own ontological dignity.

Rita Felski's primary interest is in rethinking questions of theory and interpretation. Her most recent book is on the hermeneutics of suspicion as mood and method and her new research is on what she calls "technologies of attachment"—how and why we become attached to works of art. She also has longstanding interests in feminism, theories of modernity, and genre (especially tragedy). Her specialities are Methodology, Literary Theory, Comparative Literature, and Cultural Studies. Forthcoming and recent books include *The Limits of Critique* (U of Chicago P, 2015), *Comparison: Theories, Approaches, Uses*, co-edited with Susan Stanford Friedman (Johns Hopkins UP, 2013), *Rethinking Tragedy* (Johns Hopkins UP, 2008) and *Uses of Literature* (Wiley-Blackwell, 2008). Other books include *Literature after Feminism* (U of Chicago P, 2003) and *Doing Time* (New York UP, 2000). Rita Felski is William R Kenan, Jr. Professor in the Department of English at the University of Virginia.

Dorothy Green Memorial Lecture: Susan K. Martin

Outback Fever: The Romance of Rural and National Literary Identity in a Networked World

Many of the more recent discussions about the meaning and purpose of a national literature in a globalised or worlded environment have circulated around ‘high’ and print literature and its increasingly cosmopolitan settings and understandings – the shift in the *representation* and *usefulness* of the national.

Less attention has been paid in this respect to the way that literary circulation, particularly the varied forms of circulation of ‘low’ or popular literature, is beginning radically to shift the meaning of and access to the ‘national’.

With the exponential rise of the popular pulp (which is of course not pulp at all because not even physical) eBook – there has been a paradoxical reification of the material in the immaterial. The local, specific, ‘place’, in popular genre fictions of various sorts has become central to plot and pleasure at the same time as the source and authorship, the ‘national identification’ and authority of the author, have become increasingly difficult to locate and authenticate.

This paper takes as its case study contemporary Australian Rural Romance – the so-called ru-ro – and looks at it in a broader historical context and within a global network. I try to trace the revival and reformation of a variation on the ‘outback myth’ through literary networks of a different, twenty-first century sort: supposedly low culture rather than High culture, driven by online commercial networks which blur the lines between consumer and producer, fans and artists, writer and reader, sites of production and consumption; gendered; embedded in and fetishising the material world but produced in and by a truly immaterial, ephemeral, but enduring online marketplace and product.

In doing this I will compare this popular, primarily female produced and consumed product with the somewhat parallel fiction of the late nineteenth century, the rural romances of nineteenth-century Australian women’s fiction, which circulated in a ‘global’ Imperial bazaar, elaborated and marketed an idea of the local and the ‘outback’ through romantic attachments, and similarly negotiated national identity through representations of place and property.

Susan K. Martin teaches Australian and Victorian literature and culture, and is a specialist in nineteenth-century Australian fiction. She is currently Associate Pro Vice-Chancellor (Research) in the College of Arts, Social Sciences and Commerce at La Trobe University in Melbourne. She has worked on women’s writing; spatial theory; garden history/culture; Victorian fiction, and book history. Recent books include *Colonial Dickens: What Australians Made of the World’s Favourite Writer* (Australian Scholarly Publishing, 2012) and *Sensational Melbourne: Reading, Sensation Fiction and Lady Audley’s Secret in the Victorian Metropolis* (ASP, 2011), both with Kylie Mirmohamadi, and *Reading the Garden: The Culture of Gardening in Australia* (Melbourne UP, 2008), with Mirmohamadi and Katie Holmes.

Plenary Panel: Australia's Literary Culture and the Australian Book Industry

Jan Zwar (Chair)

How is Australia's literary culture affected by the changing fortunes of our book industry? Five panellists with an interest in both our literary culture and the commercial imperatives of book publishing discuss the impact of changes in opportunities for Australian authors to have their work published and critically reviewed, the rise of online literary publications and self-publishing, responses by Australian readers, the role of the Australian academy in shaping our literary culture, policy imperatives and more.

John Knight, publisher of Pitt Street Poetry, reports that 'new-style poetry publishers have created a small but flourishing new market for Australian poetry books'. Professor Throsby summarises findings from a survey of 1000+ Australian book authors. Jill Eddington, Linsay Knight, Angelo Loukakis and Charlotte Wood provide perspectives on the changes underway as authors and policy-makers.

Presentations will be brief to allow time for questions and discussion from the floor.

Jill Eddington, as Director of Literature at the Australia Council for the Arts, is responsible for providing leadership of the Australia Council's literature program and managing delivery of Australia Council grants and initiatives for the literature sector. She was previously the Director and CEO of the Byron Bay Writers Festival and the Northern Rivers Writers Centre. She has worked extensively within the literary sector including as a co-curator of the Australian Society of Authors 50th Anniversary Program.

Linsay Knight is widely respected as a leading expert in, and contributor to, children's literature in Australia. As the former Head of Children's Books at Random House Australia, she nurtured the talent of numerous authors and illustrators. Linsay is also passionate about poetry and in 2012 she and her husband, John, launched the dynamic poetry imprint Pitt Street Poetry. Since then many of the poets on their list have won awards for their work, including the 2104 Prime Minister's Literary Award for Poetry. Linsay is currently enrolled in a PhD at the University of Sydney working on a thesis that explores the fortunes of Children's Poetry Collections.

Angelo Loukakis is Executive Director of the Australian Society of Authors. He is the author of three novels, *Messenger* (Penguin 1992), *The Memory of Tides* (HarperCollins Publishers, 2006), and *Houdini's Flight* (HarperCollins Publishers, 2010) and two collections of short stories. His non-fiction work includes a children's book on Greeks in Australia, a book on ancestry based on the Australian version of the television series *Who Do You Think You Are?* and a travel book on Norfolk Island. His collection of short stories, *For the Patriarch* (UQP), received a prize in the 1981 NSW Premier's Awards and was set on the NSW HSC syllabus between 1986 and 2001.

David Throsby AO is a Distinguished Professor in the Department of Economics at Macquarie University. He is internationally known for his work as an economist with specialist interests in the economics of the arts and culture. David Throsby has been a

Fellow of the Academy of the Social Sciences in Australia since 1987, and has been chair or member of boards and committees at both national and international levels, most recently Chair of the Australian Book Industry Collaborative Council. He has been a consultant to international organisations including UNCTAD, UNESCO, the OECD, and the World Bank. In Australia he is also known for his reports on artists' income, most recently in 2010, 'Do you really expect to get paid: An economic study of professional artists in Australia', co-authored with Anita Zednik. David is also a book reviewer for the *Times Literary Supplement*.

Charlotte Wood's fifth novel, *The Natural Way of Things*, will be published in October 2015 by Allen & Unwin. Her previous novels have been long- and shortlisted for various prizes, including the Miles Franklin Award, the Christina Stead Prize and the regional Commonwealth Writers' Prize. She is also editor of *The Writer's Room Interviews*, a bimonthly digital magazine of conversations with Australian writers. In late 2014 Charlotte was appointed Chair of Arts Practice, Literature, at the Australia Council for the Arts. In this role she will provide a direct link between the Australia Council and writers and other players in the Australian literary arts. She is developing a PhD thesis on creativity at UNSW. *The Writer's Room Interviews* is available at: <http://www.charlottewood.com.au/writers-room-interviews.html>

Jan Zwar is a Postdoctoral Fellow at Macquarie University with Professor David Throsby, an eminent cultural economist who is known for his interdisciplinary collaboration, examining the cultural value of Australia's book industry and responses to contemporary changes by authors, publishers and readers. She completed a cross-disciplinary PhD in Economics and English at Macquarie University, examining 'Cultural value and books in public debate in Australia 2003-2008'. In 2013 she assisted the Book Industry Collaborative Council in drafting their final report on the future of Australia's book industry. Information about the current research project is available at: http://www.businessandconomics.mq.edu.au/our_departments/Economics/econ_research/reach_network/book_project/about

Plenary Panel: Literary Studies in Australian Universities – Structures and Futures

Helen Groth (Chair)

Tom Clark is president of the Australasian Universities Language and Literature Association (AULLA) and Secretary-General of the International Federation for Modern Language and Literature (FILLM). Professor Clark’s academic work combines an education in early English and Old Norse poetry with a professional background in speechwriting and policy advice to inform his teaching of rhetoric and public speaking, as well as various research projects looking at the poetic qualities of contemporary public language. He currently teaches students of Public Speaking and Communication, and has trained Victoria University’s participants in the ‘3 Minute Thesis’ and the ‘5 Minute Research Pitch’ competitions since 2012. Recent collaborative projects include an international study of non-Aboriginal peoples and their attitudes towards Aboriginal reconciliation, a practice-oriented enquiry into the teaching of poetry within Australia’s English curriculum, and a major overhaul of the Bachelor of Arts course at Victoria University.

Chris Danta teaches at the University of New South Wales and is the current president of AAL. His research operates at the intersection of literary theory, philosophy and theology; his book *Literature Suspends Death* theorizes the idea of literature in Kierkegaard, Kafka and Blanchot based on the treatment by these writers of the sacrifice of Isaac in Genesis 22. Chris has published articles on Kierkegaard, Blanchot, Stevenson and Coetzee in journals such as *Textual Practice*, *Literature & Theology*, *New Literary History*, *Substance* and *Modernism/modernity*. More recently, he has been establishing himself in the field of animal studies by examining the often-sacrificial role animals play in modernist literary narrative. Chris is currently completing an ARC-funded Discovery project with the title ‘The Scientific Ape: the Evolution of the Animal Fable after Darwin’.

Helen Groth teaches at the University of New South Wales and is the immediate past president of the Australasian Association for Literature (AAL). Her research interests are Victorian Literature and visual culture, technology and literature, the cultural history of the senses, the intersection of the histories of science of mind and literature, literature and pre-cinema/spectacle, noise and the novel, and the history of sound. Her books include *Moving Images: Nineteenth Century Reading and Screen Practices* (Edinburgh UP, 2013) and *Victorian Photography and Literary Nostalgia* (Oxford UP, 2003). She has recently completed an Australian Research Council Future Fellowship (2010–2014), and an Australian Research Council Discovery Grant (in collaboration with Associate Professor Natalya Lusty, University of Sydney) that tracked the history of writing about dreams from the early nineteenth century through to the late twentieth century. The most substantial recent outcomes of this project have been a co-authored monograph (with Natalya Lusty), *Dreams and Modernity: A Cultural History* (Routledge, 2013) and an edited collection (with Chris Danta), *Mindful Aesthetics. Literature and the Science of Mind* (Bloomsbury, 2013).

Brigitta Olubas teaches at the University of New South Wales (Sydney) and is the current president of ASAL. Her principal research areas include Australian literature and transnational writing, Australian modernity, literary and visual culture studies, gender studies and narrative ethics. She has recently completed an ARC-funded Discovery project on Shirley Hazzard, publishing a critical monograph in the Cambria Australian Writers Series, *Shirley Hazzard: Literary Expatriate and Cosmopolitan Humanist*, and an edited collection of

critical essays on Hazzard for Sydney University Press. Her edited collection of Hazzard's nonfiction writings will be published by Columbia University Press in January 2016. Her current projects include a project on maritime borders, focusing on artworks by Ian Howard, and, with Elizabeth McMahon, an edited collection of essays on the author Elizabeth Harrower. She is a Managing Editor of the journal *JASAL* (*Journal of the Association for the Study of Australian Literature*), a member of the executive of the NSW English Association and a founding member of the executive of the Australian University Heads of English (AUHE).

Heather Murray is professor of English at the University of Toronto, where her research interests include literature and social reform movements, readership theory and history, nineteenth-century Canadian culture and letters, and women authors. Her books include *Come, bright Improvement! The Literary Societies of Nineteenth-Century Ontario* (U of Toronto P, 2002) and *Working in English: History, Institution, Resources* (University of Toronto, 1996). She has published widely on contemporary and historical aspects of the discipline, in essays such as 'Adjusting the Scale of Values: The Modern Language Association of Ontario, 1886-1919', (*English Studies in Canada*, 2007), and, more recently, 'Who's Doing the Work, and Whose Work are We Doing?' in the same journal (March 2011). She is a former president of the Association of Canadian College and University Teachers of English (ACCUTE).

Stephen Slemmon teaches postcolonial literatures and the literature of mountaineering at the University of Alberta. His essays have appeared in collections such as *Postcolonial Discourses: An Anthology* (Blackwell, 2001), *The Post-colonial Studies Reader* (Routledge, 1995), *Postcolonialism: Critical Concepts in Literary and Cultural Studies* (Routledge, 2000), *Contemporary Postcolonial Theory: A Reader* (E. Arnold, 1996), and *A Postmodern Reader* (SUNY, 1993), in scholarly journals, and *Post-colonial Literatures: An Introduction* (Clarendon, 1996), in trade publications like *The Canadian Alpine Journal* and *Globalization, Autonomy and Community* (U of British Columbia P, 2008). *Alpinist* (with Zac Robinson). From 2009 to 2012 he served on the Executive Committee of the Canadian Federation for the Humanities and Social Sciences, and as Chair of the Aid to Scholarly Publications Program's Academic Council. From 2012-14 he was President of the Association of Canadian College and University Teachers of English (ACCUTE).

Anthony Uhlmann has been Director of the Writing and Society Research Centre at the University of Western Sydney since 2012. He is the author of two monographs on Samuel Beckett: *Beckett and Poststructuralism* (Cambridge UP, 1999), and *Samuel Beckett and the Philosophical Image* (Cambridge UP, 2006). He also co-edited *Arnold Geulincx's Ethics with Samuel Beckett's Notes* (Brill, 2006) and *Beckett in Context* (Cambridge UP, 2012). He was the editor of the *Journal of Beckett Studies* from 2007 until 2013. His work focuses on the exchanges that take place between literature and philosophy and the way in which literature itself is a kind of thinking about the world. His most recent book is *Thinking in Literature: Joyce, Woolf, Nabokov* (Bloomsbury Academic, 2011). He co-founded the Australian University Heads of English in 2012 and was elected President of this body in 2013. He is currently working on two projects: one on the fiction of J.M. Coetzee and a second on Spinoza's influence on literary history and the importance of his philosophy to understandings of artistic practice.

Bad Reading: Failure in Derrida's Reading of Joyce

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The presence of James Joyce in the writings of the Jacques Derrida – from the first reference in a footnote to *Edmund Husserl's Origin of Geometry: An Introduction* (1962), to the lacuna-filled novel-in-love-letters *The Post Card* (1980), and the more well-known essays 'Two Words for Joyce' (1984) and 'Ulysses Gramophone' (1988) – suggests not just an ongoing fascination from the philosopher with the strange textual configurations of the novelist, but the centrality of Joyce to the critical reading strategy staged beneath the heading 'deconstruction'. These later works especially interrogate desire and its frustration (whether narrative, conceptual, semantic or hermeneutic) by performatively enacting a sequence of missed or misheard communications, failed correspondences, and abortive dialogues. This paper traces some trajectories of failure in Derrida's reading of Joyce, and hypothesises his struggle to break the mould of 'the bad reader', 'the fearful reader, the reader in a hurry to be determined, decided upon deciding' (Derrida 4). Provocatively, it proposes that Derrida's reading of Joyce disciplines this bad reader to read, write and think otherwise; that is, Joyce demonstrates for Derrida the critical productivity of failure.

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Stephen Abblitt is a literary philosopher, queer theorist, and post-critic. His research interests cover literary modernism, deconstruction, gender studies and queer theory, critical-creative writing, and digital pedagogies. His current work continues to critically and creatively interrogate the range of intersections and correspondences between James Joyce and Jacques Derrida. He is managing editor of the interdisciplinary open-access gender, sexuality and diversity studies journal *Writing from Below* (www.writingfrombelow.org.au).

Israelis and Arabs in Amos Oz's Early Fiction: An Ambivalent Relationship but also the Garden of Eden

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This paper centres on the story 'Nomad and Viper' which appeared in Amos Oz's first collection of stories *Where the Jackals Howl* (1965) and the novel *My Michael* (1968). It is of note that both tales were penned just prior to the outbreak of the 1967 Six Day War, a time when Israel was seized by a consuming mood of siege and imminent danger from its surrounding hostile Arab neighbours. This existential angst is reflected in both the collection and novel. This paper will argue that, while 'Nomad and Viper' revolves around the violent nature of Arab-Jewish relations and *My Michael* focuses on the despair felt by an Israeli woman, Oz tends to adumbrate a landscape in which the Israeli characters exhibit an attitude of ambivalence and attraction towards the Other — in this case, the Arabs. The paper will explain how in Oz's fiction it is the Arabs who serve as the all-embracing metaphor for the seemingly threatening, foreboding, surrounding forces waiting to pounce, very much like the hungry jackal, lurking outside the compound of the Kibbutz in *Nomad and Viper*, embodying danger and imminent invasion. And yet, though the Arabs are the polar opposites of the Israeli Jews living on the kibbutz or in Jerusalem, Oz's protagonists are nevertheless fascinated by the mystery and primal ferociousness their interlocutors encompass.

Dvir Abramovich holds the Israel Kipen Lectureship in Hebrew and Jewish Studies and is Director of the Program in Jewish Culture & Society at the University of Melbourne. He was president of the Australian Association for Jewish Studies and editor of the *Australian Journal of Jewish Studies* for eight years. He is the editor and author of four books.

Fraudsters: Corrupt or Just Plain Muppets? (Mis)uses of Early Australian Copyright Law

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This paper examines the literary copyright matters of Henry Kendall and Adam Lindsay Gordon in 1870, the first year of Victorian colonial copyright law. It reveals early uses of copyright in managing literary property and the vulnerability of authors to publishers, the copyright registrar and others versed in copyright law. While recent research has explored some material and commercial aspects of Australian literary production at the time, the impact of copyright law has received little scholarly attention. Our research into the copyright archive has demonstrated a link between the commencement of copyright protection and the publication of Australian novels as books. In this paper, we extend this research to reveal the extent to which literary work was treated as a form of property that was exploited – sometimes fraudulently – by both authors and publishers, and the ways in which their utilisation of copyright law impacted the later distribution and reception of literary work.

Maree Sainsbury is currently Professor and Head of School of the School of Law and Justice at the University of Canberra. Her research focuses on copyright law, in particular moral rights, defences to infringement and copyright history and designs law.

Sarah Ailwood is Assistant Professor in the School of Law and Justice at the University of Canberra. Her research explores women's writing and law and humanities, including copyright history and women's autobiographical responses to justice.

**Against the network:
Autobiography as Subversive Literariness in Peter Carey's *Amnesia***

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Amnesia (2014) is Peter Carey's most autobiographical novel. Like Carey, the protagonist Felix Moore was born in Bacchus Marsh in the 1940s, went to Monash University in 1961, and engaged in Vietnam Moratorium. He is commissioned by a business tycoon to write a book about an Australian hacker whose designed computer worm has infiltrated the control system of Australian prisons and has released criminals, asylum seekers in detention centres, and terrorist suspects at American rendition camps. Drawing on Pierre Bourdieu's ideas, I will argue that this novel foregrounds the politics of authorship in contemporary Australia through depicting an author-character who adopts some kind of moral voice for an Australia led by a conservative government. Bringing together political and literary networks, *Amnesia* portrays a site of struggle of the agents within the literary field vis-à-vis those engaged with the field of power, which results in tensions to conserve or transform cultural and economic capital.

Keyvan Allahyari is a PhD student in English at the Australian Centre in Melbourne University. Prior to coming to Melbourne, he wrote about contemporary Australian literature in Shahid Beheshti University in Tehran, Iran and Auckland University, New Zealand. His PhD project concerns the study of Peter Carey's archives housed at the State Library of Victoria in Melbourne, the Fryer Library in Queensland University, Brisbane and the National Library of Australia in Canberra. He is looking at the politics of marketing Carey and how Carey's recent fiction acknowledges and responds to the phenomenon of literary canonisation.

A Virus from Utopia in Christos Tsiolkas' *Dead Europe*

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Richard Dawkins writes in *The Selfish Gene*, 'When you plant a fertile meme in my mind you literally parasitize my brain, turning it into a vehicle for the meme's propagation in just the same way that a virus may parasitize the genetic mechanism of a host cell.' Drawing on Dawkins and Theodor Adorno, this paper argues that Tsiolkas' *Dead Europe* plants a fertile Utopian *virus* of *non-identity* in our minds, and that the *text* is a virus that, as it replicates from host to host, forms a *network of non-identity* between, *objects, symbols, language* and the hermeneutic subject, *us*. By examining this contagious network, we can see that Tsiolkas' Utopian virus infects us with Adorno's idea of Utopian *mimesis* where identity (advanced capitalism's rationality) and non-identity (Nature) find a *mimetic reconciliation* through the means of *autonomous art* (exemplified in the novel by photography). In short, this paper will *infect* you with the following idea: that *Dead Europe* produces a new *mimetic* and *viral* Utopian rationality that disarms the instrumental logic of late capitalism.

Danny Anwar is a fourth year PhD Candidate at UNSW. He is working under the aegis of his fellow Utopians: Elizabeth McMahon and Brigitta Olubas. His thesis is titled *Postmodernity and its Discontents: The Constellation called Utopia in the Australian Imaginary*. As the title suggests, Anwar's thesis examines postmodern utopias in Australian literature, and draws upon the theoretical manoeuvres of Fredric Jameson. The first chapter, supported by Jameson, explores the relationship of postmodern nostalgia and Utopia in Patrick White's *The Tree of Man*. The second chapter, which draws upon Ludwig Wittgenstein, deals with the paradoxes of postmodernity and the shit machine that produces a scatological Utopia in Rosa Cappiello's *Oh Lucky Country*. The final chapter (drawing on Theodor Adorno) examines the virus of non-identity and its mimetic Utopian reconciliation in Christos Tsiolkas' *Dead Europe*.

Ishii Momoko's *Cat from the Hills*: Legacies and Inspirations

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Ishii Momoko (1907-2008) has been loved and admired by generations of Japanese readers as a writer, translator, educator, critic and editor, mainly in the field of children's literature. Animals are ubiquitous in her original stories, as well as in her acclaimed translations (of A. A. Milne, Beatrix Potter, Kenneth Grahame, and numerous others). This presentation focuses on her book, *Yama no Tomu-san* (*Tom of the Mountain*, 1957). Set in the immediate post-war era, the story depicts the adventures and 'education' of the eponymous kitten that joins a composite family of two adult women and two children. While dealing with hardships and challenges, Ishii's story is full of humour, beauty and excitement. These characteristics can be linked to other texts Ishii wrote and translated, and to texts written by others inspired by Ishii's Tom-san. It is not a question of 'influence' but of literary affiliation and network that Ishii founded and handed down.

This paper is part of the panel '**Animals Running through Japanese Literature**'. The panel explores literary representations of animals in modern and contemporary Japanese literature. How do these animals connect past, present and future literature, culture and society as well as nature and culture/civilisation? With particular interests in (cross-cultural) intertextuality, each presenter will focus on a specific text to answer some of these questions.

Tomoko Aoyama is associate professor of Japanese at the University of Queensland. She is the author of *Reading Food in Modern Japanese Literature* (U of Hawaii P, 2008). Her research interests include parody and intertextuality in Japanese literature and girls' manga and older women's humour in contemporary Japanese culture. She has edited *Girl Reading Girl in Japan* (with Barbara Hartley, Routledge, 2010), *Configurations of Family in Contemporary Japan* (with Laura Dales and Romit Dasgupta, Routledge, 2014), and translated Kanai Mieko's novels *Indian Summer* (with Barbara Hartley, Cornell East Asia Series, 2012) and *Oh, Tama!* (with Paul McCarthy, Kurodahan Press, 2014).

‘A Very Model Student’: Judith Wright’s Undergraduate Journalism

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Existing accounts of Judith Wright portray her as a born agitator with a unique ability to perceive the world and empathise with others. Very little primary documentation has been used to support this picture. No letters or poems, for instance, from her time at the University of Sydney between 1934 and 1936 have been uncovered, though we know she was a prolific writer. While Wright provided some accounts, she skimmed on the detail, making it difficult to grasp how she responded to both prevailing student conservatism and the controversial ideas that circulated at the university. Revealed here, for the first time, is a significant body of work Wright produced for student newspaper *Honi Soit*: thirteen columns and one poem. We hear directly, thrillingly, the feisty voice of a young Wright and see the considerable degree to which she was influenced by an often elitist and apathetic undergraduate culture.

Georgina Arnott has recently completed a PhD at the University of Melbourne. Her study re-examined the early life of Judith Wright, particularly the overlooked student years, and on this basis questioned current representations of Wright’s whole life. Georgina works as a research assistant in history at Monash University.

***Maria Clara* No More: Resisting the Myth of the Postcolonial/Feminine Enigma in Kerima Polotan's and Edith Tiempo's Novels**

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The ideal Filipina of the early 20th century Philippines echoes that of the Victorian woman. Best represented by Maria Clara, the fiancée of the protagonist in the novel *Noli Mi Tangere* written by the national hero Jose Rizal, the ideal Filipina is described as an 'Oriental decoration', with perpetually 'downcast' eyes, and possessor of 'a pure soul'. This image of Maria Clara continued to dominate popular perception of the Filipina even well after Spanish and American colonisation.

In this paper, I will examine the connections between the use of point of view, in particular the access to the characters' minds in Kerima Polotan's *The Hand of the Enemy* (Philippine Chapter of PEN, 1962) and Edith Tiempo's *His Native Coast* (New Day Publishers, 1979), the colonial creation of the Filipina or the native as an enigma, and the feminist/postcolonial project of resistance to the rationalising, controlling tendencies of the male or the coloniser.

Rose Arong is a PhD (English) candidate at the School of Arts and Media in UNSW. Her research investigates how the novels of early postcolonial Filipino authors in English deploy narrative strategies (such as narration, focalisation, and spatio-temporal representations) in engaging with postcolonial themes. Her research interests include: narratology, Philippine literature, and Philippine-American history.

Manumission or Helotry? Man Booker and the Politics of the Prize

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Powerful publishers and literary agents are performing a leading role in the promotion of the local vis-à-vis the global. It might be the case that the literature produced after the colonial era and by cosmopolitan authors steals the limelight in literary prize awards. With this comes the question of the writers' and the publishing industry's integrity and whether winning a literary award is an emancipating or limiting factor in one's literary career.

In this paper, I will explore how select cosmopolitan Indian English novels are dealing with this propagation by literary publishers that contribute to and have an impact upon the production, distribution, and consumption of such literary commodities. I have situated the argument around the Man Booker Prize and its inherent colonial history and politics, and the possible urge for "Bookerization" that identifies a nation in a certain way that may later become a hard-etched picture, difficult to diffuse.

Mostafa Azizpour is an English literature PhD student at the University of Wollongong. He is currently doing his thesis on cosmopolitan Indian English fiction. He is interested in exploring how these writings depict the ways individuals and families experience transnationalism through mobility and the possibility (or lack thereof) to develop a cosmopolitan competence.

Theatre Criticism in the Baillieu Library: Professor Ernest Scott and Obsolescent Media

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While researching at the University of Melbourne I discovered first editions of late Victorian theatre criticism by William Archer, A.B. Walkley, and Georg Brandes that contained pasted-in newspaper clippings about theatre and actors. The books were donated from the collection of Professor Ernest Scott (1867-1939), a journalist, Fabian, Theosophist, and historian who migrated to Melbourne in 1892.

Scott's clippings date from different years within one book, suggesting that he used his books as a subject-specific filing system-cum-scrapbook. Using scholarship on archives and media by Walter Benjamin, Wolfgang Ernst, Katherine Hayles and Jessica Pressman, John Frow, and Carolyn Steedman, my paper considers the nature of archives and whether Scott's circulating books and uncatalogued clippings can be called one.

I give special attention to Scott's 1892 copy of Walkley's *Playhouse Impressions*. The book contains clippings that variously declare the threat of new media to theatre, call for state and private support of theatre as an institution, and debate whether Shakespeare's platform stage shaped his writing. By considering how Scott's books constitute and reflect on obsolescent media I hope to shed light on the archival practices of a historian who helped found the discipline in Australia.

Sarah Balkin is a Lecturer in English and Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. She has published essays and reviews in *Modern Drama*, *Genre*, *Theatre Journal*, and *Public Books*. In 2015 Sarah joins the editorial staffs of *Theatre Research International* and *The Hoarding*, a blog that reports on recent scholarship in nineteenth-century studies. She is currently at work on a monograph.

Australian Literature in Mass Digitisation Projects

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Google's controversial book scanning project digitised entire collections from its partner libraries, including numerous works of Australian origin. The material texts scanned had encounters with institutions and readers that left marks upon the pages, and this has implications for how Australian texts appear in the World Library. For example, the Internet Archive copy of Henry Handel Richardson's *The Getting of Wisdom* (1910 edition, digitised from the University of Michigan in 2010) includes the handwritten inscription 'Richardson, Henrietta' in the top right hand corner of the title page. But the work does not appear as a fully readable text in the Google Books archive, despite the connection between the two projects.

This paper considers the fate of Australian literature in Google Books and the Internet Archive and uses a handful of case study texts to illuminate some implications of the ways in which Australian texts appear in the 'World Brain'.

Tully Barnett is a Research Fellow in the School of Humanities and Creative Arts at Flinders University. She is Research Associate for the Australian Consortium of Humanities Research Centres and project manager for the ARC Linkage-funded project Laboratory Adelaide: the Value of Culture. Her research considers literary engagements with new technologies, practices and implications of digitisation projects, technologies of reading and writing, and cultural value of the arts.

Networking for Reading Resilience

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The ability to read and comprehend a range of complex texts is recognised as a foundation skill and required outcome for students in literary studies, and this is commonly expressed in learning objectives. Many academics have noted, however, that it is increasingly difficult to engage students in reading demanding texts in as part of their tertiary literary studies. Students often come to class without having completed the required reading, which impacts their ability to develop advanced skills of literary comprehension and analysis. Low completion rates for set reading also has consequences for the classroom as a whole, for teacher morale, and for curriculum development. In this interactive session we will pose questions and host a discussion about students' reading behaviours in Literary Studies subjects at university. What are your experiences with student readers? What strategies do you employ to encourage, coax or require students to complete set readings? This panel session emerges from a two-year Office for Learning and Teaching-funded project called 'Building Reading Resilience: Developing a Skills-Based Approach to Literary Studies.' The project and its Toolkit introduce new strategies for teaching reading skills and provide resources to address problems in delivering undergraduate literature curricula.

Kate Douglas works in the School of Humanities at Flinders University. She is the author of *Contesting Childhood: Autobiography, Trauma and Memory* (Rutgers, 2010), the co-editor (with Kylie Cardell) of *Telling Tales: Autobiographies of Childhood and Youth* (Routledge, 2015), the co-editor (with Gillian Whitlock) of *Trauma Texts* (Routledge, 2009) and, with Anna Poletti, is currently working on the book *Life Narratives and Youth Culture: Representation, Agency and Participation* (Palgrave, 2016). Her research interests include: childhood/youth and life narrative, the intersections of trauma and life writing, and developing methodologies for teaching life narrative.

Anna Poletti lectures in Literary Studies at Monash University, where she is also Director of the Centre for the Book. Her research examines and theorises autobiography beyond the book. Her current projects include a monograph on life writing and youth cultures with Kate Douglas (Flinders), and a project theorising the role of mediation and materiality in autobiography using case studies from visual art, documentary film, and crowd sourced online projects.

Tully Barnett is a Research Fellow in the School of Humanities and Creative Arts at Flinders University. She is Research Associate for the Australian Consortium of Humanities Research Centres and project manager for the ARC Linkage-funded project Laboratory Adelaide: The Value of Culture. Her research considers literary engagements with new technologies, digital humanities, technologies of reading and writing, practices of digitisation projects, and life writing, as well as cultural value. She has published articles on the Kindle's social highlighting function and has forthcoming articles on material traces in the Google Books archive.

Rosanne Kennedy (not attending) is associate professor of Literature and Gender, Sexuality and Culture at the ANU. Her research interests include trauma, testimony, and memory and its re-mediations in cultural, literary, and legal texts and contexts. Her articles have appeared in numerous anthologies and journals including *Comparative Literature Studies*, *Biography*, *Life Writing*, *Studies in the Novel*, *Women's Studies Quarterly*, *Australian Feminist Studies*, and *Profession*. Her current book project examines Australia's Stolen Generations in cultural memory, with a specific focus on the figure of the child, affect, sex and citizenship.

**Novels about the Past:
A Brief Inquiry into the Rise of Literary Historical Fiction**

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Margaret Atwood in a lecture some years ago speculated on why it was that so many historical novels were being written in her home country of Canada. She remarked that: “by taking a long hard look backwards, we place ourselves” (Atwood 1997). Indeed, more and more Australian novelists are choosing to write about the historical-past. This practice appears to be part of a growing cultural desire—the search for identity within history and through the avenue of the novel. What then are the implications of such a practice? If the novelist is capable of inventing and re-inventing details about history, what happens to the ‘real’ or the ‘actual’ past? How does this affect how a person or indeed a nation views itself? And how is the novel capable of creating an experience that is different to film and other artistic mediums?

James Bedford is a writer and PhD candidate from the University of New South Wales. He is a recipient of the Australian Post Graduate Award (APA) and Research Excellence Award. He lives on the Central Coast of NSW.

Into the Wakes of Leviathan

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Into the Wakes of Leviathan is a work of fiction loosely based on the life of notorious Rev. William Bedford (1781?–1852). Nicknamed ‘Holy Willie’ by prisoners of the Female Cascades Factory, a ‘liar, mischief-maker’ and ‘back-bitter’ by diarist George Boyes, ‘a delight’ by Alexandre Dumas, and ‘indiscreet and vain’ by the bishop – the Rev. is one of the more intriguing characters of Old Hobart. The novel looks closely at his life while considering the problematic representation and re-presentation of the past, as well as the (un)reliability of so-called ‘facts’. Similar to the way W.G. Sebald writes about the past, blurring fact and fiction and looking at what this means for the preservation of memories and the representation of the past, the novel looks at the idea of biography and ‘fictions relating to history’, which seems to disturb the notion that history must always be faithful to factual evidence.

This paper is part of the panel **Creative Writing**.

James Bedford is a writer and PhD candidate from the University of New South Wales. He is a recipient of the Australian Post Graduate Award (APA) and Research Excellence Award. He lives on the Central Coast of NSW.

Getting 'Carried' Away: What Do Popular Characters Tell Us about Their Audiences?

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How did the Carrie of the *Sex and the City* TV series become a chick lit icon while the original Carrie of Candace Bushnell's novel is forgotten? What exactly is it that makes audiences get 'carried' away? This paper will compare the differences between these two 'Carries', drawing on Foucauldian discourse theory, production culture, adaptation and reception theory, in order to reveal how dominant discourses influence not only producers of pop-culture texts but also their audiences. Bushnell's Carrie challenges the roles made available for women in chick lit, particularly through her inability to maintain a relationship with Mr Big. Carrie of the TV adaptation, however, conforms to dominant portrayals of women through her persistent belief in love and her happy marriage to Mr Big at the close of the series. It is the popularity of the latter Carrie that particularly illuminates how pop-culture can perpetuate dominant heteroromantic discourses.

Alison Bell is in her first year of a PhD at the University of Wollongong. Her doctorate will analyse the differences in characters of the popular TV adaptation of *Sex and the City* and its less popular novel by Candace Bushnell. This comparison will be made in order to see how popular culture texts are indicative of the roles made available for individuals to inhabit in their daily lives. In addition, this comparison will also provide information on how producers and audiences of pop-culture texts participate in the recirculation of dominant discourses.

Origins and the Queer Childhood in the fiction of Sumner Locke-Elliott

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Like many mid-century authors, Sumner Locke-Elliott fled Australia for more welcoming shores. From his first novel *Careful He Might Hear You* (1963), Locke-Elliott laid the foundations for a fictional self-authorship that suffused his writing with biographic detail and themes of origin, place and time. Despite his long absence from Australia and his naturalisation as an American citizen, his final novel and fictional coming out in *Fairyland* (1990) returns readers to the homophobic Sydney of his childhood. This blurring of biographic and fictional detail within the representational space of childhood creates an embodied literary network that connects Australia of the 1930s & 1940s and New York of the 1980s & 1990s, merging literary corpus and authorial life. Taking up this sense of presence, absence and connection, I argue that Locke-Elliott's representation of childhood is a nostalgic point of interface that generatively refigures his oeuvre as an embodied queer and transnational literary network.

Shaun Bell is a third-year PhD candidate in the School of Arts and Media at the University of New South Wales. Shaun's research examines the interplay of fiction and biography in the representation of masculinity as it intersects with queer and national identity. His research focuses on the work of Patrick White, Martin Boyd, Sumner Locke-Elliott and Christos Tsiolkas.

'Aesth-ethics' and Disappeared Bodies: Between absence and presence

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The Philippine indigenous belief of *nagtawo* ('became a person') defies distances and states of being. It is a reciprocal enactment of love in the active apprehension of the other. The dead or dying appears or 'becomes a body/a person' for the absent beloved, to make known his/her passing. But if the witnessing beloved cloaks the apparition, it becomes real and is thus retrieved from death/disappearance. This meeting between the living and the dead, "the absolute other" (Bauman 1992: 2), encapsulates the reciprocity of apprehension of 'real presence'. In this paper, such real presence 'meets' George Steiner's *Real Presences* (1989) in its premise of "enactment of answerable understanding, of active apprehension" (13) in the production and reception of art and literature. This meeting aligns with the creative-critical production of my novel *Fish-Hair Woman* (2012) in its proposition of an 'aesth-ethics' as a reciprocal act of love..

This paper is part of the panel **Absence-Presence: Conjuring Bodies**. Two writers address the conjuring of bodies in their literary production as an intersection between story and discourse, between absence and presence — a process that networks the creative drive with critical rigour.

Merlinda Bobis is the author of three novels, five poetry books, a short story collection, seven performance works, and a monograph on creative research. She has performed her plays in eight countries. Her works received various awards in Australia, Philippines, US, and Italy. Her novel *Fish-Hair Woman* (Spinifex, 2012) won a 2014 Philippine National Book

Award and Australia's 2013 Most Underrated Book Award. Her first novel *Banana Heart Summer* (Murdoch Books, 2005) was short-listed for the Australian Literature Society Gold Medal. Her fourth novel *Locust Girl* (Spinifex) will be published this 2015. She is a Senior Lecturer in Creative Writing at University of Wollongong.

Networks of Literary Works

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What literary works appeared in serial form in nineteenth- and early-twentieth-century Australian newspapers? What networks do these stories indicate? And what does this notion of networks offer for literary history? The three parts of this paper seek to answer each of these questions in turn. The first and second parts describe the use of new digital methods to identify and analyse serial fiction in the Trove Newspaper database. The large body of textual and bibliographical data that results provides a basis for proposing a multitude of networks – personal, cultural, social, economic, technological – that intersect in the publication and reception of serial fiction in Australia. While literary history can benefit from this approach, the paper's final section considers the limits of the network discourse, particularly in a contemporary technological context that tends to privilege the many over the singular and conflate network visualisation with historical knowledge.

Katherine Bode is senior lecturer in literary and textual studies in the Centre for Digital Humanities Research at the Australian National University. Her research focuses on the practical and theoretical potential of data-rich approaches to literary history. At present, she is sole CI on a Discovery Grant that seeks to identify serial fiction in the Trove Newspaper database and to analyse it using a combination of new digital and established literary and book historical methods. Her recent publications include *Reading by Numbers: Recalibrating the Literary Field* (Anthem Press, 2012) and the coedited collection, *Advancing Digital Humanities: Research, Methods, Theories* (Palgrave Macmillan, 2014).

Whose Story Is It? Moral and Legal Issues Associated with Cultural Appropriation for Individual Creativity

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The sharing of story, poetry and song allows people of different cultural backgrounds to interact and form networks that enhance their understanding of each other, as well as providing rich material for new creative product. This interaction can enhance relationships between communities or be viewed as further disempowerment and theft of cultural property, especially when questions arise regarding the personal, cultural and legal ownership of that material. By considering the contributions of international storytellers such as Dianne Wolkstein, the transculturation theories of Richard A. Rogers, and James O. Young's exploration of the relationship between artistic licence and cultural offence, this discussion paper examines the issues associated with cultural appropriation for original poetry and literary storytelling. Analysing experience gained while working with a Dreamtime story and networking with an indigenous community, I offer a practice-based approach which can enhance cross-cultural communication while still using this material for creative inspiration.

Roxanne Bodsworth is a candidate for PhD by Creative Project at Victoria University. Her area of research is the representation of women in Irish mythology and she is writing a verse novel that is a feminist revision of this mythology. Her first book, a verse novel called *The Tangled Web* (Open Book Publishers), was published in 1989 and her second, *Summyse – celebrating the Wheel of the Year in Australia* (HiHorse), in 2003. Her poetry, short stories, and feature articles have been published in a variety of books and magazines. In her spare time, she is also a sheep farmer and celebrant.

**'No light, no land or sea':
A Geocritical Reading of Elizabeth Harrower's *Down in the City***

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Elizabeth Harrower's *Down in the City* (1957) provides a complex vision of Sydney equal to those of Patrick White, or Christina Stead's *Seven Poor Men of Sydney*. The novel centres on a Kings Cross apartment block, and offers a still-relevant representation of Sydney's burgeoning urbanism in its deft portrait of the building and its damaged and damaging inhabitants. Harrower's work often features females subjugated by vampiric men who limit or deny their bodily engagement with the spaces they inhabit; in *Down in the City* this relationship is both aided and abetted by a city that seems in turns complicit in the abuse and the only escape from it. As such, the novel has much to say about identity in modern urban environments. This paper draws on critical geography to explore the novel's response to contemporary questions of domestic urbanism, gendered spatial relations and the dialectics of public and private space.

Meg Brayshaw is a postgraduate student at the Writing and Society Research Centre, University of Western Sydney. She is writing on the representation of Sydney as a space in Australian literature.

‘The way of our streets’: Tracking the Urban Sacred in Three Longer Poems

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This paper explores the ways that three long poems negotiate the sacred across various urban/suburban settings. Jill Jones’s ‘Where we Live’ (a 2007 collaboration with photographer Annette Willis) seems to have a double-gesture at its heart. The poem demonstrates a Simone Weil-like ‘attentiveness’ to possibilities of transcendent moments within the streetscape. However alongside this is an acknowledgement that such ‘chance testimony’ may be misread, or may not be properly ‘sacred’ at all. Kevin Hart’s ‘Night Music’ (2006) once again returns his readers to Brisbane, as the totemic site where sensual experience, suggestions of apophatic (dis)connection, and ruminations on death all meet. It is a poem of deep faith that somehow finds succour in darkness and unknowing. Benjamin Frater’s sacrilegious, visionary ‘Ourizen’ (2011) pushes out from certain south west Sydney suburbs (Airds, Minto, Campbelltown) where ‘taxis refuse to enter,’ presenting a prophetic and manic cry which is in turns blasphemous, terrifying and hilarious, always looking to invert paradigms of reverence/irreverence. As each poem demonstrates, Australian cities can be thought of idiosyncratic poetic hosts, places where profound and ‘iconic’ interactions with ‘the sacred’ can take place, yet places where such interactions always exist under threat of erasure.

This paper is part of the panel **Australian Literature and the Sacred**.

Lachlan Brown is a Lecturer in English Literature and Creative Writing at Charles Sturt University, Wagga Wagga. His research interests include the poetry and prose of Kevin Hart, poetry and computer games, transnational Australian short fiction and the literature of the suburbs. Lachlan’s first book of poetry, *Limited Cities* (Giramondo, 2012) was highly commended for the Dame Mary Gilmore Award. His poems have appeared in journals including *Cordite*, *Rabbit*, *Etchings* and *Mascara*. In 2014 he was shortlisted and commended for the Newcastle Poetry Prize.

Sensational Insanity

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In 1863, H.L. Mansel launched a scathing attack on sensation fiction describing it as ‘preaching to the nerves instead of the judgment’. While his assessment is open to debate sensation fiction certainly struck a nerve with the reading public and it was a combination of factors making them nervous. Colonial enterprise, wars, revolutions, and urbanisation disrupted their familiar social networks, and contributed to a sense that they were losing control. Insanity became a common theme in sensation fiction – either because characters were mad, went mad, or were locked up in an asylum without being mad. In reading about insanity the public could explore their worst fears. By examining a range of fiction including Charles Reade’s novel *Hard Cash*, this paper explores insanity in terms of gender and social networks.

This paper is part of the panel **Victorian Madness**.

Megan Brown is an honorary post-doctoral research associate at the University of Wollongong. Her PhD thesis *I Shall Tell Just Such Stories as I Please* examined Mary Fortune’s writing in the *Australian Journal* from 1865-1885. Her publications include an essay on sensational aspects of Fortune’s writing, in the special edition of *Australian Literary Studies* in honour of Elizabeth Webby, a chapter on Fortune’s life writing in *The Unsociable Sociability of Women’s Life Writing* (Palgrave Macmillan, 2010) and, in 2012, an essay in *Australian Literary Studies* titled ‘Mary Fortune as Sylphid: “blond, and silk and tulle”.’

The Boston Trio: Reassessing Robert Lowell, Sylvia Plath and Anne Sexton's Interconnectedness

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Developments in mid-twentieth-century American poetry are often connected to the concept of 'Confessional' writing. At the centre of this movement in the 1950's were the city of Boston, its institutions, and the writers, Robert Lowell, Sylvia Plath and Anne Sexton. Reassessing these three poets as a dynamic trio, this paper seeks to demonstrate how, by incorporating aspects of their social, spatial and cultural context into their poems Lowell, Plath and Sexton created a unique form of regional writing and developed a literary network independent of Confessionalism. Lowell once said, 'poetry isn't a craft you can just turn on and off, it has to strike fire somewhere'. Through a discussion of the details of Lowell, Plath and Sexton's interconnectedness during the 1950's and an analysis of the limited critical attention this communication has received, this paper aims to illuminate a moment of creative ignition which helped establish the careers of three of America's best known poets.

Sarah-Jane Burton is an associate lecturer in the English department at Macquarie University. She is currently working on a manuscript based on her doctoral thesis entitled: *The Boston Trio* exploring the relationships between Twentieth-Century poets Sylvia Plath, Robert Lowell and Anne Sexton. Sarah-Jane's research has been recognised with awards from Harvard University and Indiana University in the United States. Her work has been published in the journal *Plath Profiles* and is also featured in a forthcoming critical study of Anne Sexton.

Australian Post-Nerudaism? A Contribution to the Literary/Cultural Afterlife of Chilean poet Pablo Neruda (1904-1973)

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This paper is part of a larger study examining the literary/cultural afterlife of Chilean poet, Pablo Neruda (1904-1973), across a variety of genres and societal contexts, including Chile, Uruguay, Indonesia and Greece. The focus here is on what might be termed Australian Post-Nerudaism, including responses by Australian poets, travel writers and scholars to aspects of the Neruda *oeuvre* and life. The Australian responses, post-1973, can be seen as both networked with aspects of Chilean memorialisation of ‘Neruda’ and also differentiated from such developments. Yet, through linking these varying international responses, it is possible to draw some tentative conclusions about the characteristics of the Neruda literary/cultural afterlife and more broadly perhaps about the literary/cultural afterlives of other well-known authors. Such developments are often crucial in shaping the perceptions of future generations about the ‘value’ of the literary production of the now-deceased author.

Ian Campbell is an Honorary Research Associate, Department of International Studies, Macquarie University. He is currently preparing a manuscript on ‘Post-Nerudaism’ for book production. An article on Indonesian aspects of ‘Post-Nerudaism’ appeared in *Antipodes* in 2012. Although Ian’s specific postgraduate research and book publications (2008, 2013) have been in Indonesian Studies, he has also presented papers at ASAL conferences – 2011, 2013 and 2014.

Fictionality, Experientiality and Narrativity in Descartes's Meditations.

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Descartes's philosophical text *Meditations on First Philosophy* (1641) contains a remarkably strong narrative voice in comparison to analogous works of that period. While there is a considerable body of rich philosophical (e.g. Frankfurt, 1970; Wilson, 1978; Cottingham, 1995) and historical (e.g. Gaukroger, 1997; Clarke, 2006; Nadler, 2013) engagement with the *Meditations*, there have been few attempts at a sustained engagement with the text from a literary, and more specifically, a narratological perspective. The narrator of the *Meditations* is not Descartes, but, as this paper will suggest, a fictional character. This paper seeks to explore the fictionality of the text in light of Fludernik's (1996) concept of narrative as the communication of experience. The narrator of the *Meditations* asks the reader to experience the days of meditation for themselves to better understand the conclusions. Fludernik's theories of experientiality and narrativity provide an appropriate lens through which to read the *Meditations* as a work of narrative fiction.

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Michael Campbell is a PhD candidate at the University of Canberra in the Faculty of Arts and Design. By reading Descartes' *Meditations* via theories of narrative, he is exploring the links between literature and philosophy.

Reading Coleridge and Romanticism after Heisenberg

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For today's readers of Romantic poetry, 'uncertainty' carries scientific baggage, with implications for a post-Heisenberg philosophical worldview. If we allow for the uncertainty principle and admit chance at the micro level of a poem, the issue of volition becomes less straightforward than a conventional reading of Coleridge.

Transitions that enable Coleridgean creative acts identify a need to reconceptualise the vital Coleridgean principle of 'lene clinamen'. Coleridge's critical term 'clinamen' has its roots in Lucretius's scientific poem, 'De Rerum Natura', where it is used in the service of an 'atomistic' theory with which Coleridge was at war.

Some of the more disturbing implications of the unpredictability introduced by quantum mechanics will be taken up in a treatment of 'The Rime of the Ancient Mariner' that investigates Coleridge's prescient intuition of the nightmare implicit in Einstein's wish-fulfilling statement that 'God doesn't play dice with the world'. Life-in-Death, on the other hand, does.

Alison Cardinale is the Assistant Head of Learning and Curriculum English at MLC School where she teaches the International Baccalaureate alongside senior English courses. In 2015 she commenced her third year of research for a Doctor of Philosophy at the University of Sydney, focusing on the poetry of Samuel Taylor Coleridge under the supervision of Will Christie. Alison has presented widely on Coleridge, including to the Global Romanticism conference at the University of Sydney in 2013 and to the British Society for Literature and Science at Surrey University in 2014.

Literature and Invasion

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Australian political figures have always portrayed Australia as vulnerable to a loss of sovereignty, leading to a fear and anxiety about migration that now extends far beyond a fear of Asia to a fearfulness of other continents such as the Middle East and Africa, as evidenced by our present day paranoia over boat people. Fear of invasion has been the subject of a large body of Australian literature, spanning back to colonial times. The constant rewriting of these invasion scenarios and the continual positioning of the migrant threat, demonstrates a desire to strengthen white Australia's own sense of national belonging, to bolster their native authenticity and to claim the land as their own. Invasion literature, as a form of 'historical and geographical reportage', is a meeting point for our intersecting lines of thought and feeling about Australia's position in the world.

This paper will give a brief overview of contemporary Australian invasion literature. As a case study, it will then take Pat Grant's graphic novel *Blue* (Giramondo, 2012), in which a white working class beach-side town is invaded by tentacled blue people.

Felicity Castagna is the author of *Small Indiscretions: Stories of Travel in Asia* (Transit Lounge, 2011) and *The Incredible Here and Now* (Giramondo, 2013), which won the Prime Minister's Award for Young Adult Literature in 2014. Her work has been produced for ABC Radio and Television and has appeared in Australian literary journals, anthologies and newspapers. She is a PhD candidate with the University of Western Sydney, Writing and Society Research Group.

To Travel or Not to Travel? Australian Literatures in the World

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Seven years ago, Teresa Podemska-Abt asked at the Cultural Studies Association of Australia's 'Sustaining Culture' conference: "Can Indigenous Contemporary Literature sustain itself by becoming international?" This paper seeks to interrogate some aspects of this question: why should contemporary indigenous literature not already be considered international? In what way is national affiliation imbricated in and complicated by internationalisation, or, in other words, does Indigenous literature from Australia become Australian literature outside of the borders? How do the politics of nomenclature in Australia differ from the other examples of indigenous literature, for example in Canada or India? This paper will consider these questions in relation to a project undertaken recently: Literary Commons (www.literarycommons.com) where ten Indigenous writers undertook a journey of Indian literary festivals and participated in university workshops where their work was translated into regional Indian languages. The paper asks is translating Indigenous literatures in such specific linguistic communities constitutes international travel?

Mridula Nath Chakraborty is Acting Director of the Monash Asia Institute at Monash University, Melbourne, where she continues wide-ranging engagement with Asian culture scholarship and research. Mridula has convened two significant Australia-India programs that showcase Australian literature in India and Indian literature in Australia: ALIF (http://www.uws.edu.au/writing_and_society/events/australia_india_literatures_international_forum) and Literary Commons (www.literarycommons.com). She is the editor of *Being Bengali: at home and in the world* (2014) and *A Treasury of Bangla Stories* (1998). A postcolonial feminist theorist by training, Mridula's work has been published in *Signs: A Journal of Women in Culture and Society*, *South Atlantic Quarterly* and *South Asia*.

Looking back at India: Humour in 'Sticks and Stones and such like' and 'Homework'

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There is a small, but growing body of work by writers of Indian origin writing in Australia. The two best known writers are Sunil Badami, whose short story, 'Sticks and Stones and such like' is much anthologised; and Sydney-born writer, Suneeta Peres De Costa, whose debut novel, 'Homework' became an international best seller. In both texts, India exists as an important point of reference. Both texts also take anxieties relating to assimilation/integration into Australian society as a central theme. This paper will argue that the tropes of longing and nostalgia associated with the discourses of diasporic and multicultural writing are still crucial to these texts. However, irony and humour are strategies used by the two authors to negotiate the 'homeland' and the "awkwardly knotted hyphen", as Badami puts it, that makes them Indian-Australian or Australian -Indian.

Meeta Chatterjee-Padmanabhan is a Lecturer in Academic Language and Literacy in Learning Development, University of Wollongong. Her professional interests include: English language teaching, doctoral writing and communication in specific disciplines. An abiding area of research interest is humour in Indian writing and writing produced by the Indian diaspora. She is co-editing an anthology of short fiction and poetry written by writers of Indian origin with Paul Sharrad. She is also working on a collection of her poems.

Trans-generational Memory and Second-generation Identity Politics in *Behind the Moon*.

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Hsu Ming-Teo's second novel *Behind the Moon* (2005) is a mixed narrative that is both a teenage Bildungsroman and a multicultural novel towards both the migrants' past and their future. Thus, in a way, it is an exception in the body of Chinese Australian fiction that focuses either on nostalgia towards the past or establishing a present in the 'new' country. The 'future' symbolised by the 'growing-up' story of second-generation migrants in Australia is qualified by how, as their parents' dream carriers, the young characters struggle between inheriting parental memory and becoming duplicates of them, and moving alone to create new identities. As Richard Rodriguez suggests, immigrant children 'intuit their contingent existence' - they understand they must live in their own space, rewriting the texts of their parents, and that the new text of self carries traces of the old world transformed by influences from outside the family. For characters in *Behind the Moon*, building a forward-looking identity is more urgent and necessary than inheritance of the old world.

How do second-generation characters view their parents' memories and what are their strategies for survival in the new country? Do they attempt to refuse those memories or do they reluctantly accept them as part of their identity? In this paper, I analyse Teo's portrayal of the memory strategies of second-generation migrants, using transnational memory theories and theories of (post)national identity. I argue that while Teo creates a fictional world where second-generation migrants can meet and interact in a multi-cultural country (Australia, in the textual context), they face challenges in establishing their own remembrance worlds or fitting into an 'Australian' mode of inheritance. The identity-establishing process confronts the question of locating the position in which they should stand to remember. Memory is transplanted transnationally and trans-generationally, and identity for second-generation migrants is both a process of establishing and a process of refusing.

Beibei Chen is currently a PhD candidate at UNSW Canberra, who came to Australia in August, 2011. She is interested in representations of history, memory and identity in Asian Australians fictions. She spends her spare time writing essays and poetry related to life in Australia. Beibei Chen has a passion for representing diversity of life, identity politics and memory.

Insight and Sense of a Fragmented World: The Torn Reality of Peruvian Society in Miguel Gutiérrez's *The Violence of Time*

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Miguel Gutiérrez, one of Peru's most important and respected contemporary novelists, has dedicated his entire life to the art of literary creation. In 1991 he published an all-encompassing epic novel entitled *The Violence of Time*, the main storyline of which recounts the saga of the Villar clan spanning over five generations in northern Peru. This novel is considered by many critics to rival Latin America's quintessential fictional text, *One Hundred Years of Solitude*. Peru being one of many underdeveloped, socially unjust, and complex societies in Latin America, its reality, consequently, becomes problematic for the Peruvian writer. Hence, my work on Gutiérrez will explain how this contemporary novelist envisions, defines, and understands the torn reality of his native Peru through a grand narrative that delves into the realm of history, psychology and politics, all intertwined in multiple storylines that are condensed into an extended metaphor reflecting Peru's fragmented reality.

William J. Cheng is a native of Lima, Peru and received his doctorate in Hispanic literature from the University of Colorado (USA). Specialising in Peruvian narrative, Latin American Bildungsroman, and Latin American historical novel, Dr Cheng has published a book on the representation of Bolívar and several academic articles on Peruvian literature. He has taught in the United States and currently holds a lectureship at the University of Canterbury in New Zealand, where he is director of the Spanish Programme.

Literary Lectures in the 18th and 19th Centuries: Notes towards the Evolution of the Discipline

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What interests me in this paper is the rise of public lecturing on literature from the eighteenth century into the Romantic period, and the contribution made by public lecturing to the evolution of the discipline shared by most of the people at the conference. From the Shakespeare commentaries by usually out-of-work Shakespearean actors in the early eighteenth century and Adam Smith's extra-mural lectures on rhetoric and belles-lettres in 1748, through the literary lectures of Coleridge and Hazlitt and a host of less well known Romantic lecturers, what we trace is literature's gradual ascendancy over the empirical sciences in popularity by the middle of the nineteenth century. At this time, literary lectures began to dominate public lecturing venues, 'cementing the cultural authority of imaginative literature' (to quote Gillian Russell) and establishing its centrality to a new and evolving cultural literacy.

Will Christie is Head of the Humanities Research Centre at ANU, a Fellow of the Australian Academy of the Humanities, and President of the Romantic Studies Association of Australasia (RSAA). His publications include *Samuel Taylor Coleridge: A Literary Life* (Palgrave Macmillan, 2006) – awarded the NSW Premier's Biennial Prize for Literary Scholarship – an edition of *The Letters of Francis Jeffrey to Thomas and Jane Welsh Carlyle* (Pickering & Chatto, 2008), *The Edinburgh Review in the Literary Culture of Romantic Britain* (Pickering & Chatto, 2009), *Dylan Thomas: A Literary Life* (Palgrave Macmillan, 2014), and *The Two Romanticisms and Other Essays* (2015). He is currently creating a large website dedicated to the *Edinburgh Review* under Francis Jeffrey (1802-1829).

Reference, Texture, and Poetics in Tony Abbott's Medieval Dreaming

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This presentation will focus on a set of explicitly medievalist vignettes that have arisen around the political activity of Tony Abbott. It will interrogate (i) the reference and texture of his nods to the medieval and (ii) the reference and texture of medievalist tropes in the public reception of Abbott. Thus, adapting Voloshinov's theory of reported speech, we can explore the ideological dispositions that actors and commentators take towards a contemporary political medievalism in Australia, both Abbott himself and the many people who respond to his activity. Such an approach entails interrogating a contemporary Australian reception of the medieval, as well as the reception of that reception.

Tom Clark is an associate professor in the College of Arts at Victoria University, Melbourne. He is current president of the Australasian Universities Language and Literature Association (AULLA) and secretary-general of the International Federation for Modern Languages and Literatures (FILLM). His research revolves around the poetics of contemporary public discourse, including the 2012 book *Stay on Message: Poetry and Truthfulness in Political Speech* (Australian Scholarly Publishing).

India and Australia in the Nineteenth Century

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& Sashi Nair: nairs@unimelb.edu.au

This paper will address inter-colonial relations between India and Australia in the nineteenth century. Although Britain often played the role of real or imagined intermediary between the two colonies, communications and exchanges were not simply routed through Britain. When Redmond Barry was amassing his impressive collection on British India for the State Library of Victoria, his aim was to hold Indian Civil Service examinations for University of Melbourne graduates wishing to travel and work in Calcutta. When his request was rejected on the grounds that these graduates would not meet the required standard or be of the right 'stock', Barry continued undeterred to expand his Indian collections. Similarly, in his Introduction to *Irrigated India* (1893), Alfred Deakin envisaged a future in which India and Australia would develop strong political, strategic and trade links. This work was quickly followed by the historically rich *Temple and Tomb in India* (1893). Both Barry and Deakin encouraged a rapidly expanding Australian public to imagine a complex relationship to India—one which was underpinned by an understanding of the significance of geographical proximity, of cultural difference, and of non-Western history, as well as of shared subjection to British rule.

Deirdre Coleman researches on eighteenth-century literature and cultural history, focusing in particular on racial ideology, colonialism, natural history, and the anti-slavery movement. She has published in *ELH*, *Eighteenth-Century Life* and *Eighteenth-Century Studies*, and is the author of *Romantic Colonization and British Anti-Slavery* (Cambridge UP, 2005). More recently she co-edited (with Hilary Fraser) *Minds, Bodies, Machines, 1770-1930* (Palgrave Macmillan, 2011). She holds the Robert Wallace Chair of English at the University of Melbourne.

Sashi Nair received her PhD and MA in literary studies from the University of Melbourne. Her research interests include early twentieth-century women's writing, gender studies and queer theory, postcolonial literature, and nineteenth-century cultural exchanges between Australia and India. She has published on the representation of women in medieval literature, queer literary history and women's writing between the wars. Her book *Secrecy and Sapphic Modernism* was published by Palgrave Macmillan in 2012.

Poetic Response to Caribbean Hurricane and Marronage Imaginary

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The term ‘marronage’ is in part a reference to the escaped slave, known as a maroon, who lived beyond but nevertheless in relation to Caribbean plantations. It is a reference to a particular kind of networking (social, cultural, political) that thrives under pressure. A life lived under threat of recapture or indeed of death and a life lived on the margins (a life ‘marooned’), might also be understood as a life in which community is chosen, creativity flourishes and self is ‘nativised’ – literally and culturally, in the sense that relationship between the escaped African slave and Indigenous peoples (Taino and Arawak in Jamaica for example) have been discovered in archaeological and linguistic traces of these Maroon communities.

Hurricane (an Anglicisation of the Taino ‘huracán’) is a dominant climatic event in Caribbean island life and one that features prominently in Caribbean literature – it wreaks havoc at centre and margin, but is that havoc wreaked differentially across inter and intra island cultures? My interest in this paper is to trace different attitudes to and representation of hurricane across a range of literary responses drawn from Jamaican literature (so intra-island) to determine the impact of a marronage imaginary on response to such havoc. Drawing on work by Edouard Glissant (on marronage), Kamau Brathwaite (on creolisation), Susie O’Brien and Wendy Brown (on edgework and resistance) and most recently, Neil Roberts (on ‘Freedom as Marronage’), I want to theorise what a ‘marronage imaginary’ might look like – how and by what it is constituted. I will also examine how response to hurricane, and indeed how cultural and social response to a range of slow (Rob Nixon’s ‘slow violence’) or sudden and cataclysmic/catastrophic (Brathwaite) environmental shifts, might benefit from such a perspective or world view.

Anne Collett has published extensively on postcolonial literatures and in the areas of environmental/disaster humanities and posthumanism. She edited *Kunapipi: journal of postcolonial writing & culture* from 2000-2012. Her recent publications include ‘Phantom Dwelling: A discussion of Judith Wright’s Late Style’ in *JAS* (27.2), ‘Lost and Found: The Memory Salvage Project of 3.11’ in *Social Alternatives* (32.2), ‘The Dog and the Chameleon Poet’ in *The Animal in Culture* (Palgrave Macmillan, 2014) and ‘Poetry, Activism and Cultural Capital’ (on Dennis Brutus and Javier Sicilia) forthcoming in *ALS*.

A New Reading Public: Pedagogy in the Colonies

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Built by public subscription in 1857, the Stanley Public Room, in the small rural town of Stanley, Victoria, saw the establishment of the Athenaeum in 1863. Having recently celebrated its 150th anniversary, the Athenaeum's collection of nineteenth-century literature offers a unique picture of a developing colonial readership during the height of the Victorian gold rush. Situated within the broader network of Australian athenaeums and the tradition of the mechanical institute in Britain, this paper asks: what sort of private and public economies of reading value did this collection create? An economy and community developing around gold, Stanley presents a moment when questions and concerns of representation and value would have been raised and the library's collection provides an interesting insight into the manifestation and management of these anxieties through a reading public. This paper aims to analyse the selection of the texts, what influenced the choices, how they were transported to Australia and what sort of judgements and critical practices the collection initiated.

Sarah Comyn recently graduated with her PhD in English Literature at the University of Melbourne. Her thesis "Economics and the Empathic Imagination: A Literary History of *homo economicus* through the Anglo-American novel" traces the narrative of *homo economicus* through the juxtaposition of economic and literary texts chosen from moments historically crucial to the development of both discourses. She is a Literature Lecturer at Trinity College at the University of Melbourne and is currently researching the creation of literary value through private and public reading practices in the long nineteenth century.

Narrating Borders: Fences, Boundaries, and Title in Aboriginal Writing

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In Melissa Lucashenko's novel *Mullimbimby*, fences and borders are imbued with legal, cultural, and traumatic significance. *Mullimbimby* deals with issues such as displacement, land rights, Native Title, and cultural continuity. Boundaries marking private property, crown land, commercial spaces, and "sacred sites" are scrutinised and satirised by Lucashenko to expose the absurdity of white Australians imposing borders on land which has never been ceded. Although whimsical, Lucashenko's novel realises the complexities of returning to country in the face of cultural development and loss. Engaging the novel within the broader field of Indigenous Literary Studies, I will be proposing a reading of the text that situates Lucashenko's treatment of borders within contemporary discourse surrounding sovereignty, land rights, and Native Title. Such an approach will consider the ways in which Aboriginal authorship both engages with, and resists, dispossession.

Evelyn Araluen Corr is a first-year PhD student at the University of Sydney. Her research is focused on the relationship between geography and imperialism in the writing of postcolonial and Indigenous authors. Further research interests include digital Indigenous scholarship, colonial narratives, and magic realism.

Murray Bail, his contemporaries, and me: this *réseau* has holes

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Murray Bail is a prize-winning writer in the Australian literary canon. A particular outcome of my research in the National Library on Bail's papers, largely correspondence, is about Bail's participation in a community of practice: his professional work and aspects of his life and cultural milieu. Research into the Bail correspondence enabled me to depict the nature of a literary industry and culture of a particular time (though the correspondence spans the 1970s to the early 21st century), both nationally and linked to a site- and time-specific international culture. My research is loosely framed by a consideration of fandom and celebrity culture, an international phenomenon, partly in a ludic response to Bail's high modernism. Equally, and bearing in mind the implications of writing on the archive of a living author and previous work I have done on Bail, both the particular outcome and framing of the research implicate me in an imagined or virtual network with Bail.

Moya Costello teaches Writing in the School of Arts and Social Sciences, Southern Cross University. She has been awarded state and federal writer's grants, a residency and two fellowships; judged many competitions including the SA Premier's nonfiction prize for Adelaide Writers' Week on the Adelaide Writer's Week committee; appeared at the Adelaide, Sydney, Melbourne, Brisbane, Byron, Bellingen, Yamba and Gold Coast writers' festivals; and has work in many scholarly and literary journals and anthologies. Her two collections of short prose are *Kites in Jakarta* (Sea Cruise Books, 1985) and *Small Ecstasies* (U of Queensland P, 1994). Her two novellas are *The Office as a Boat* (Brandl & Scheslinger, 2000) and *Harriet Chandler* (Short Odds Publications, 2014).

Catherine Shepherd (1902-1976)

Julian Croft: juliancroft@bigpond.com

The playwright Catherine Shepherd, active from the 1930s to the 1950s, is largely unknown, yet she was a significant contributor to the development of radio drama during that period, and the author of several successful stage plays. Several commentators have argued for a re-evaluation of her work, but this has been difficult because 'all but nine of her unpublished plays are missing' (AustLit). Nevertheless several have survived in print and in typescript in collections such as the Campbell Howard Collection at the University of New England. Despite her 'gentle and assuming' manner' and her 'shy disposition' (*ADB*) she was the centre of a network of supporters: Leslie Rees in the ABC Drama Department, the Hobart Repertory Theatre Society, and the Hobart branch of the FAW. This paper will examine the extant plays and Shepherd's considerable success in melding large historical narratives with acute personal observation and psychological insight.

This paper is part of a panel on **Theatre**.

Julian Croft is Emeritus Professor of English in the School of Arts at the University of New England.

The Effect of the Network of Small Moments on the Reader in Gretchen Shirm's *Having Cried Wolf*

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Small moments occur within the short story cycle where an element of a story encourages the reader to create links between stories, characters, or events. This paper draws on Seymour Chatman's theories of 'satellites' and 'kernels' within narratives from his book *Story and Discourse* to discuss the role of small moments in creating connections within the genre. Ultimately, this paper argues that the small moments in *Having Cried Wolf* become satellites that create emotional investment in the story on the part of the reader. This process of creating involvement brings the sometimes disparate stories together. The small moments prompt the reader to become a part of the search for information within the story and thus a part of the cycle itself. They play an integral role in the development of the cycle as one cohesive unit.

Rebecca Cross is a PhD candidate at the University of Wollongong, Australia. Her dissertation focuses on the contemporary short story cycle and the techniques used to engage the reader. Her research explores the way that the specific structure of a short story cycle can encourage the reader to become an integral part of the meaning of the text. She has a forthcoming article titled 'Yearning, Frustration, and Fulfilment: The Return Story in *Olive Kitteridge* and *Kissing in Manhattan*,' which has been accepted for publication in the special issue 'Affect and the Short Story (Cycle)' of the *Journal of the Short Story in English*.

**The Perpetrator as Witness:
The perpetrator narrator's challenge to the 'symbolic geography of evil'.**

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One theme was made clear to me at a recent conference (26-27 Jan) on transnational Holocaust Memory in Leeds UK that coincided with Holocaust Memorial Day and the liberation of Auschwitz. There is no longer an abiding confidence that memorialising the horrors of the Holocaust via a range of institutional, educational, and cultural media achieves the affective work of encouraging ethical universalism in the form of a globalised human rights culture, as hoped for by influential sociologists such as Daniel Levy and Nathan Sznajder.

To cut a long story short, a range of critical voices now wonder whether despite its humanist protestations, politically sanctioned Holocaust memorialisation remain irreducibly normative and Eurocentric, situation ethnic groups feared stubbornly resistant to its pedagogical reach, as pre-modern and unregenerate. Compounding this suspicion, there remain potent anxieties and taboos surrounding the very existence of Holocaust themed fiction, which can never avoid the suspicion of trivialising (by 'redeeming') an abject past by virtue of its confidence in narrative representation. The preference for such literature to either approximate testimony or acknowledge the 'ineffable' dimension of its subject matter has undermined our ability to theorise the effectivity of Holocaust themed literature as conceptually mediated, collaborative, and intertextual, thus crafting its address to contemporary audiences and their socio-cultural contexts.

This paper will discuss one emerging sub-genre of Holocaust representation that has defied these normative and repressive protocols, the burgeoning representation of perpetrator characters in contemporary fiction. Principally focusing on Jonathan Littell's *The Kindly Ones*, this paper wonders whether unreliable narrators complicit in atrocity or injustice effect a challenge to the liberal and progressive reader's understanding of the geo-political, emotional, and ideological matrix of evil in the contemporary world. I will suggest that the plasticity and picaresque energy of Littell's narrator renews the disorienting poetics of the classical Menippea, as an inchoate testing of ideas; an inassimilable thus stimulating network of discursive associations, resonances, and traces redolent of Michael Rothberg's suggestion that Holocaust representations can only energise the public sphere as a form of 'multidirectional memory'.

Ned Curthoys is a Senior Lecturer in English and Cultural Studies at the University of Western Australia. His first monograph, *The Legacy of Liberal Judaism: Ernst Cassirer and Hannah Arendt's Hidden Conversation* was published by Berghahn Books in 2013. He is currently working on a monograph examining the creative legacy of Hannah Arendt's controversial, yet epochal observation on the 'banality of evil'.

Victorian Christianity Unmasked: Peter Carey's Challenge to a 'Christian' Australia

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Throughout Australia's European history, its political leaders have invoked a construction of Australian citizenship which contends that Australia is 'a Christian country:' a claim made as recently as November 2014 by Pauline Hanson in her speech to re-launch her One Nation party. Published in 1988, Carey's novel *Oscar and Lucinda* was seen by many as his response to Australia's bicentenary, and it can be read as a challenge to several of the mainstays used in dominant constructions of ideal citizenry, its 'Christian heritage' included. In this paper I will explore the novel's critique of the Anglican Church more specifically, and Christianity more generally, which it employs as a means of deconstructing the myth of Australia as a Christian nation. This discussion will call upon the work of Pierre Bourdieu and Benedict Anderson, as well as Lyn Spillman and Kate Mitchell, who examine commemoration and literature as productions of cultural memory.

James Dahlstrom graduated from Arizona State University with a BA in German and English Education. He was awarded an MA by research from the University of Wollongong in the field of Australian Literature. Currently he is pursuing a PhD at the University of Sydney concentrating on the works of Peter Carey.

**(Dis-)Connections:
Spanish Accounts of Pacific Exploration, a Lesser-Known Story**

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Travel accounts have long served to link far-flung regions of the world with home, describing regions, flora and fauna that are exotic in nature to the armchair reader. There is a long history of well-known Spanish travel reports, the most famous of which are Columbus's shipboard *Diaries* that recount his New World discoveries to his European readers. Yet many accounts never become known to a general readership, and the popularity of certain travel narratives is often determined by circumstances outside the control of the traveller-author. I will explore accounts of a number of the seventeenth- and eighteenth-century journeys of Spanish Pacific exploration which were, for various reasons, archived, suppressed or simply forgotten. These include the memorials of Pedro Fernández de Queirós, who sailed the Pacific in two voyages between 1595 and 1607 (the latter voyage with Luis Váez de Torres of Torres Strait fame) and the account of Alejandro Malaspina, a Spanish naval officer who explored the Pacific region (and landed in Port Jackson) from 1789 to 1794 with similar scientific-political goals as Captain James Cook. The accounts of Queirós and Malaspina were either largely filed and forgotten or suppressed—Malaspina's were unpublished until the late nineteenth century—resulting in the Spanish explorers' accomplishments remaining generally unacknowledged except by specialist historians. Thus, the objective of these exploration narratives, which were to record new discoveries, to document and expand the horizons of the known world—and perhaps increase the fame of their authors—was not attained. Questions arise about what could have been, as well as to how certain accounts become popular for a wider audience whilst others, often of equal quality and content, remain unrecognised.

This paper is part of a panel that reports on research into writing and networks linking Australia and the Spanish-speaking world. This writing in Spanish ranges across the centuries beginning with seventeenth-century journeys of discovery and the resulting maps and memorials, or petitions, to the King of Spain. It continued in early twentieth century migrant writing, including that of a Spanish anarchist in 1920s Queensland who published *crónicas* in Europe and America. It developed in the latter half of the twentieth century, with increased migration from South America and a growing number of *cronistas* writing for Spanish-language newspapers in Sydney. Our panel casts light on three distinct episodes in which Australia has been represented for readers in Spanish and considers the networks that either assisted or hindered this writing.

Karen Daly is a Senior Lecturer in Spanish and the Discipline Leader for the Languages and Linguistics Programs in the School of the Humanities and Social Enquiry at the University of Wollongong. She teaches a range of Spanish language subjects as well as subjects about the Hispanic world and Renaissance literature and culture. Karen has received two OCTAL teaching awards at UOW, and has received national recognition for teaching excellence. Her research has primarily focused on medieval Spanish travel narratives that recount journeys to the East prior to Columbus's voyage of 1492.

Four Birds on the Expat Wire: George, Charmian and ‘Bim’ ... (and a bit of Leonard)

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Paul Genoni: p.genoni@curtin.edu.au

New Zealander Redmond Frankton ‘Bim’ Wallis arrived on the Aegean island of Hydra in April 1960 with the intention of staying ‘for a day or two’, a recently acquired wife, and dreams of making it big in London. He eventually departed in August 1964, with a recently published novel, his marriage on the skids, and dreams of becoming a bus-driver. He was preceded on Hydra by Australians George Johnston and Charmian Clift, who had arrived five years earlier, and was followed by Canadian Leonard Cohen, who arrived five days later. Over the course of four years the lives of these four expatriates from the far reaches of the Commonwealth were enchanted, envied and entwined. This paper draws upon Wallis’s diaries, correspondence and an unpublished novel (*The Unyielding Memory*) to tell the story of this intriguing period, to foreground his close but fraught association with Johnston and Clift, and to shed new light on the Australian couple’s final years of expatriation.

Tanya Dalziell works in English and Cultural Studies at the University of Western Australia. She is co-editor of *Telling Stories: Australian Life and Literature, 1935-2012* (2013) and with Paul Genoni is writing a social history of the Hydra ‘artist colony’ of the 1950 and 60s.

Paul Genoni teaches with the School of Media, Culture and Creative Arts at Curtin University. He is a former President of the Association for the Study of Australian Literature, and co-editor (with Tanya Dalziell) of *Telling Stories: Australian Life and Literature, 1935-2012* (2013).

Stevenson's Ants: On Species Thinking in Literature

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According to the historian Dipesh Chakrabarty, 'the current conjuncture of globalization and global warming leaves us with the challenge of having to think of human agency over multiple and incommensurable scales at once.' Chakrabarty also highlights the contemporary importance of 'species thinking' or thinking that considers humanity as a species. As a way of addressing the topic of species thinking in literature, I will consider an entry from Robert Louis Stevenson's notebooks about ants. Ants, Stevenson writes, are 'entirely unconscious of man; and stand beyond his interference. If man overthrows an ant-hill, it is a cataclysm, a stroke of incomprehensible destiny; and no more disturbs the *mental basis of their development* than a shower of rain or a tempest of wind.' Here, I will suggest, Stevenson asks us to reconsider the problem of human agency by presenting the human species as an impersonal, geophysical force in relation to the ants.

Chris Danta is Senior Lecturer in English in the School of the Arts and Media at the University of New South Wales and President of the Australasian Association for Literature (AAL). He is the author of *Literature Suspends Death: Sacrifice and Storytelling in Kierkegaard, Kafka and Blanchot* (Bloomsbury, 2011) and the co-editor of *Strong Opinions: J. M. Coetzee and the Authority of Contemporary Fiction* and *Mindful Aesthetics: Literature and the Science of Mind* (Bloomsbury, 2011). He has published essays in *New Literary History*, *Textual Practice*, *Modernism/modernity*, *Angelaki*, *Sub-Stance* and *Literature & Theology*.

**Art, Heritage Industries, and the Question of Nostalgia in
Michel Houellebecq's *La Carte et le Territoire*.**

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This paper will examine an unexpected and singular strand of medievalism in Michel Houellebecq's award-winning 2010 novel *The Map and the Territory* (*La Carte et le Territoire*). Tracing the career of the fictional artist Jed Martin, Houellebecq's *Künstlerroman* explores, with customary comic insight, the precarious survival of traditional arts and crafts in a cultural scene where France's regional 'folk' past has been commodified through the related industries of heritage tourism, boutique gastronomy, and historical TV. In this dark but ultimately moving novel, Houellebecq situates Jed's art not just within the world of corporatised heritage, but within a deeper lineage that connects him to the idiosyncratic uptake of William Morris's medievalism by the French modernists. I will argue that by using his fictional narrative to uncover this unexpected legacy within contemporary French culture, Houellebecq offers a shrewd exposé of medievalism's complex dance with capitalist nostalgia.

Louise D'Arcens is Professor and Future Fellow in English at the University of Wollongong. Her recent books include *Old Songs in the Timeless Land: Medievalism in Nineteenth-Century Australian Literature* (Brepols/U of Western Australia P, 2011) and *Laughing at the Middle Ages: Comic Medievalism* (Boydell and Brewer, 2014), along with the *Cambridge Companion to Medievalism* (2015), as editor.

Myra Breckenridge and the Networks of Camp

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Several scholars have made the case that contemporary American gay identity and community emerged after World War II through various forms of networked relations—particularly though the connections afforded by print publications of a political and/or erotic bent aimed at a homosexual audience. In this paper, I consider how the self-professed *singularity* of one of the most famous homosexuals of this era—Gore Vidal—was in tension with but also implicated in these networks through an account of his infamous novel *Myra Breckenridge* (1968) and its even more infamous film adaptation (1969). Reading the would-be world-conquering Myra as a half-avowed, half-denied analogue of Vidal, I suggest that the camp aspects of both these texts gesture towards emerging ideas of gay community even as they are primarily manifested in Myra’s delusions of her own specialness.

Guy Davidson is a Senior Lecturer in English Literatures and Discipline Leader of the English and Writing cluster in the School of the Arts, English and Media at the University of Wollongong. He has published widely on American literature and queer sexuality. His book *Queer Commodities: Contemporary US Fiction, Consumer Capitalism, Gay and Lesbian Subcultures* (Palgrave Macmillan) came out in 2015. *The Literary Career in the Modern Era* (Palgrave), co-edited with Nicola Evans, is forthcoming in 2015. His current project, on literary celebrity and homosexuality in the post-WWI US, is funded by an Australia Research Council Discovery Grant.

Pixelated Networks of Bronze and Stone: Digitally Mapping Commemorative Sites of Oz Lit in Sydney, Melbourne and Canberra

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Is a digitalised literary tourism possible in Australia? This paper draws upon two years of fieldwork to argue that the commemorative side of literary tourism (as opposed to the purely imaginative) in Australia's south-east triangle of literary cities is well-represented enough to support a GPS-mapped literary tourism for both scholars and the public, yet it is growing at an uneven rate. In the last ten years Canberra has excelled in producing new literary statues, sculptures and urban spaces, while Melbourne has largely failed to respond commemoratively to its 2008 naming as one of only seven UNESCO Cities of Literature. New sites in Sydney are diverse in form, but rarely reflect the diversity of Oz Lit. This paper presents my 'Words in Place' project's findings to date, contextualising them through international literary heritage scholarship and interviews at community level with locals who explain what key sites mean to them.

Toby Davidson is a lecturer, Australian poetry researcher, facilitator, editor and poet based at Macquarie University, where he is also his department's internationalisation representative. His three books are Francis Webb, *Collected Poems* (as editor, U of Western Australia P, 2011), *Beast Language* (Five Islands Press, 2012) and the critical study *Christian Mysticism and Australian Poetry* (Australian Literature Series, Cambria Press, 2013). He was the 2013–14 John Curtin Prime Ministerial Library Scholar, examining the rich literary life of Australia's renowned wartime leader. Toby currently leads an interdisciplinary research project digitally mapping commemorative sites of Australian writers and writing in Sydney, Melbourne and Canberra.

***Chotro* or Reducing our Ignorance about Indigenous Communities**

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This paper presents an innovative literary network established jointly by the European branch of ACLALS and the Bhasha Research Centre in Baroda (India). *Chotro* was conceived as a cross-cultural, interdisciplinary forum, which would 'bring together' – for that is what the word means in the Bhil language - indigenous people with activists and scholars working in such diverse fields as anthropology, sociology, literature, linguistics, history, music, museum studies and human rights. *Chotro* gatherings have addressed issues such as the marginalisation of indigenous peoples, their social deprivation through lack of access to education and loss of traditional lands, indigenous knowledge systems, oral traditions, endangered languages, publishing in aboriginal languages, and imagery of the indigenous in theatre and visual arts. *Chotro* provides an opportunity to learn something of what indigenous peoples have to tell us of their lives and illustrates one way in which literary scholars working together may contribute to social and cultural activism.

Geoffrey Davis read Modern Languages at Oxford, wrote his PhD on Arnold Zweig and his Habilitation on South African Literature. Now retired he taught postcolonial literatures at the University of Aachen and has held research fellowships at Cambridge, Curtin University and the University of Texas. He is currently working with the Bhasha Centre (India) on the culture of indigenous peoples. He has recently co-edited *African Literatures: Sources and Resources* (Brill, 2013) and *Narrating Nomadism: Tales of Recovery and Resistance* (Routledge, 2013). He co-edits *Cross/Cultures: Readings in the Post/Colonial Literatures in English* and the African studies series *Matatu*. He was chair of ACLALS from 2007-2010.

Fluid Networks: Ecopoetics, Deep Metaphor and a River Given Standing

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With the 2012 announcement that New Zealand's Whanganui River will be granted legal personality via the settlement of tribal claims under the Treaty of Waitangi reconciliation process, global attention focussed on this waterway and its woven histories. Tracing some of the representations of the Whanganui River through the work of Blanche Baughan, James K. Baxter and important literary criticism from John Newton and Alex Calder (as well as recent documentaries about the river that has compelled many), this paper attends to the "network" that is the Whanganui. It then moves to analyse the ways matauranga Maori (Maori knowledge) in the River's Treaty settlement framework has led to a new (bicultural?) level of metaphor in the language of regulation.

Charles Dawson is Vice President (New Zealand) of the Association for the Study of Literature Environment and Culture (Australia and New Zealand - www.aslec-anz.asn.au), a network he is keen to promote at the conference. The group has a strong Australasian focus, with significant new Board appointments from NZ. Trained in environmental history, literature, and a graduate of the famed Whanganui Tira Hoe Waka, Charles has worked as a policy adviser and researcher/facilitator at NZ's Treaty of Waitangi Tribunal, and now co-ordinates experiential interdisciplinary NZ programs for the US social justice/sustainability network HECUA.

Laura Trevelyan's Ascendency in Patrick White's *Voss*.

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Patrick White's fiction diversifies and expands our understanding of typical gender operations. In White's *Voss* (1959), masculinity and femininity merge to create a more fluid female subject. The fraught relationship between Laura Trevelyan and John Ulrich Voss creates complex emotional interactions. The tension stimulates the atmosphere, highlighting affect and sensation. These episodes reveal a woman's search for freedom from social, domestic and environmental confinement.

The imaginary communication between Laura and Voss in the novel is possible because of the power of their mutual sensibility. They occupy each other's thoughts beyond the traditional sense. Each feels the others presence in a tangible way – they become extensions of each other, 'close and sultry as savage flesh, distant and dilating as stars'. Their communication covers the distance of the desert and the depths of their minds. It expresses the process of opening out into other, more fluid realms of existence.

Natalie Day is a PhD candidate with the Writing and Society Research Centre at the University of Western Sydney. Her research looks at the female protagonists in the selected works of Patrick White, and the operation of gender and space in these texts. She has taught Australian Literature, Poetry and Poetics, and Contemporary Fiction at Victoria University, Melbourne.

Literature and Materiality

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In *Of Grammatology*, Jacques Derrida attempts to unsettle the hierarchical opposition between speech and writing, and its respective conflation with the presence-absence dualism, holding that every supposedly 'pure', singular Event harbors an immanent proto-linguistic contaminant, or determining 'trace'. Left to the devices of the Humanities alone, Derrida's (in)famous textual projection risks becoming conceptual surplus – unexpectedly, and stiflingly, idle. In *Quantum Anthropologies: Life at Large*, feminist theorist Vicki Kirby reengages Derrida's deconstructive undertakings with a mind to trawling his grammatological skein out of its literary-philosophical confines and into embodied domains, such as forensics and biology.

This paper uses Kirby's insights as a springboard, not to pursue her scientific line of inquiry, but to revisit the site of the novel, and to see whether her deconstructionist-materialist explorations have, in turn, their own distinct literary traction.

Gaby Dixon-Ritchie is a PhD candidate in the School of Arts and Media at the University of New South Wales. Her research focuses on the question of postmodernism in the field of 'new materialisms'.

Writing in the Domains of the Law

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On the edge of Stirling Gardens in central Perth, five large, old-fashioned pen nibs stand in a curved line, their tips in the ground. Anne Neil's sculpture, 'Memory Markers', commemorates the history of this site, which includes the Supreme Court.

Taking this sculpture as an icon of writing, which in the context of its setting highlights the relations between literature and law, the paper explores the image of the pen in the ground. As a symbol of literacy, it evokes the powerful network of discourses – particularly law, science and religion – that underwrote the imperial project. It signals, in Michele Grossman's terms, 'the event of literacy [that] radically interrupts and disrupts - but never eliminates - pre-existing Aboriginal epistemologies'. It goes on to explore a group of written texts associated with this site, from colonial legal assertions of jurisdiction over Aboriginal people to Indigenous memoirs and contemporary reflections on writing in and around the law.

Kieran Dolin is an associate professor in English and Cultural Studies at the University of Western Australia. His research interests are in the interconnections of law and literature, Australian literature and nineteenth-century English literature. He is the author of *Fiction and the Law* (Cambridge, 1999), and *A Critical Introduction to Law and Literature* (Cambridge, 2007). His current research includes an ARC-funded project, 'Australian Literature after Mabo,' and a study of literary representations of legal professional ethics.

Reading Isadora Faber's *Diário de Classe*

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Isadora Faber is a fourteen-year old Brazilian activist blogger who gained public notice through her controversial blog *Diário de Classe* ('Classroom Diary') that began online in 2012 and was published as a book in 2014. Growing up in a globalised, digitally-networked world and inspired by other young activist bloggers across the globe (Malala Yousafzai in Pakistan and Martha Payne in Scotland), Faber's goal was to draw attention to educational inequalities in Brazil. Taking confronting photos on her phone (a public school in poor condition, dilapidated classrooms, and broken toilets) and shared on a Facebook page and the blog, Faber sought reform at a time when the global spotlight was on her country (the 2014 World Cup and the forthcoming Olympics in 2016).

Faber's approach worked. Her blog has over 600,000 'likes' and inspired many young Brazilians to start their own blogs. She gained media attention nationally and internationally, but it came at a price. Faber was widely criticised for her expose and even received death threats ('Teen blogger defies death threats to expose failings in school system.' *SBS Dateline*. 6 Aug 2014. 10 Oct 2014. <http://www.sbs.com.au/news/article/2014/08/05/teen-blogger-defies-death-threats-expose-failings-school-system>).

In this paper I consider Faber's blog as an example of recent social-media-based activist projects that explicitly link youthful subjectivities with political and social change. How has Faber crafted a speaking position that utilises the discourses of youth—particularly as representatives of a nation's future—to become the voices of educational reform? I also want to raise methodological questions regarding how I, a non-Brazilian who encountered Faber's blog through popular and social media, might 'read' Faber's blog. The issue here is not only the language barrier and absence of translation, but also larger questions about how to engage in an ethical reading of a text like Faber's which contains so many important contextual and textual elements which require close attention and sensitivity.

Kate Douglas is an associate professor in the School of Humanities and Creative Arts at Flinders University. She is the author of *Contesting Childhood: Autobiography, Trauma and Memory* (Rutgers, 2010) and the co-editor (with Kylie Cardell) of *Trauma Tales: Auto/biographies of Childhood and Youth* (Routledge, 2014) and (with Gillian Whitlock) *Trauma Texts* (Routledge, 2009).

Reading Net/Works

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How do we read a body of work? This paper will consider the idea that an author's total writings—their 'net works', as it were—comprise an interconnected entity comparable to a network, and will explore how our readings of texts might be shaped by our thinking of them as part of a whole. It will question whether it is valid to read an author's oeuvre this way and, if so, what it is that constitutes the basis of the works' connections. In the absence of recurrent characters or linked narratives, is it even possible to talk about the underlying coherence of a body of work without resurrecting the ghost of the author to account for it?

This paper will suggest ways in which we might think about a body of work as a network within which texts resonate and inform one another, drawing examples from the poetry of Charles Wright and the novels of Jonathan Safran Foer.

Sarah Dowling is an early career researcher in contemporary American poetry. She recently completed her PhD thesis, 'The Imaging of the Invisible': Narrative, Pilgrimage and the "Metaphysics of the Quotidian" in Charles Wright's Poetry'. In it, she presents a comprehensive retrospective of contemporary American poet Charles Wright's oeuvre, illuminating his ongoing engagement with the so-called 'invisible,' which is his sense of the intangible 'other' that underlies and determines the visible world. Sarah's research interests include depictions of spirituality and religious experience in literature, literary paradox, and trauma theory. Sarah teaches at the Australian Catholic University.

**'I am all that I see': Vision, Wounds, and Atonement
in Patrick White and J.M. Coetzee**

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Following Adorno's definition of Modernism as a discourse resistant to the instrumentalizing forces of Modernity, Richard Begem and Michael Valdez Moses's *Modernism and Colonialism* (2007) investigates Modernism as a site of 'critical and artistic engagement with the ... European quest for Empire'. This paper will extend that investigation beyond the transatlantic axis in a comparative reading of Patrick White's *Voss* (1957), and J.M. Coetzee's *Dusklands* (1974). These texts both stage the explorer trope as a mythography of empire, and potently invoke both Romantic *ocularcentrism* and Christian sacrificial iconography. I argue that the dialogue and influence between these gestures illuminates essential differences between White's high Modernism and what, following Derek Attridge, I consider Coetzee's late Modernism.

Jonathan Dunk is a writer and critic currently completing a PhD at the University of Sydney.

A tale of two cities/ Creative writing and 'academic' publishing

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This paper is a discussion of the current publishing environment which, I claim, is reflective of the 'undemocratic' moment represented by the introduction of ARC ranking of literary and academic journals several years ago. My argument is that it was, and still is, a dagger at the heart of the remnants of the public sphere. Although convenient for literary studies intellectuals as a ranking device, problems persist for Creative Writing academics and postgraduates, who it appears, desire more readers?

Even despite the convenience of the internet, broader problems remain, (for both of the cohorts I have alluded to), in terms of the absence of research points for book reviews, articles in the popular press and for editing journals, whether academic or non-academic. I will also discuss the corresponding implications for the promotion, discussion and dissemination of what we construct as 'Australian' literature.

Phillip Edmonds teaches Australian literature and creative writing at the University of Adelaide. He has been active in publishing for many years, firstly in the 1970s, through *Contempra* and more recently, with *Wet Ink: the magazine of new writing* (2005-2012). He has published many short stories and recently the novella, *Leaving Home with Henry* (Australian Scholarly Publishing, 2010). He recently published *Tilting at Windmills: (The literary magazine in Australia 1968-2012)* University of Adelaide Press (2015).

The Anglo-Australian Network in 1890s London, Francis Adams and Henry Lawson: Whose Bushman?

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The Bushman of Russel Ward's so-called Australian Legend came to Henry Lawson in part via the visiting Englishman Francis Adams. Influential publisher's reader Edward Garnett in London later joined the circle, drawing attention to the self-serving promotion of the colonies and their culture by the network of Anglo-Australians in London. Examination of a collection edited by Lala Fisher of 1899 entitled *By Creek and Gully* and subtitled *Stories and Sketches Mostly of Bush Life* shows how dangerous it is to identify the Australian Legend with the 1890s, despite the *Bulletin's* energetic proselytising. It can be seen to have been as much or more a product of the 1950s as the 1890s.

Paul Eggert now works in Chicago as the Svaglic endowed chair in textual studies at Loyola University. This followed 30 years at ADFA, most recently as an ARC professorial fellow. He is author of *Securing the Past* (Cambridge UP, 2009) and *Biography of a Book* (Pennsylvania State UP/Sydney UP, 2013). The latter is accompanied by an edition, both volumes from Sydney University Press, of the original newspaper versions of Henry Lawson's collection *While the Billy Boils*.

**‘Everything now was performative’:
Dramatising reliability in Chloe Hooper’s *The Engagement***

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Intertextuality is arguably the most prominent and indispensable form of direct networking in literary terms. Literature and its criticism are profoundly intertextual, but any kind of laden cultural heritage is based upon systems of power that are inescapably political in a broad sense. At first glance, Chloe Hooper’s *The Engagement* (2013) performs an unambiguously trope-laden – intertextual – excursion through the realms of the established fictional ‘Gothic’ tradition; the novel appears to be a traditional nineteenth-century English Gothic text in almost all aspects, sans publication date. So why exactly is this seemingly out-of-time novel so disturbingly modern and potent? Furthermore, is it indeed as geographically and temporally dislocated as it initially appears? This paper considers *The Engagement* with reference to both national and international hypotexts, ultimately claiming that the entire narrational strategy employed in the text is a form of performative irony, designed to subvert the conventions of its generic construction and create a form of ‘camp Gothic’.

Ben Eldridge is currently a PhD candidate at the University of Sydney, with a working thesis project exploring representations of terrorism in contemporary ‘third-world’ literatures pre- and post- 9/11. He graduated from University of Sydney with a first class honours: his thesis component was entitled *Genre, Narrative & Na(r)ration*, and provided a consideration of the concept of a distinctly Australian literature (with a central focus on an ‘Australian Gothic’), elucidating the role of international literary intertextuality in informing ‘separate’ national literary traditions. His research interests are broadly concerned with the conservative nature of power and the ways in which hegemonic power structures act to delimit accepted/acceptable discursive frames.

Randolph Stow and the Irish Big House Tradition

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Randolph Stow's earliest novels – *A Haunted Land* and *The Bystander* – depict a wealthy Irish immigrant family's experiences of settlement in the remote agricultural region of Geraldton, Western Australia. Vera Kreilkamp's 1987 thesis entitled: 'The Anglo-Irish Big House Novel' postulates that a common recurrence of the Irish Big House convention is a 'setting of a beleaguered and decaying Big House collapsing before the forces of Anglo-Irish improvidence and the rising nationalism of Catholic Irish society' (1). What happens when The Big House convention is transcribed in a settler Australian context? Here the Big House no longer depicts the collapse of a Protestant pseudo-ruling class in the face of a burgeoning Catholic nationalism. Rather, this Old World class division is exported to Australia, where class contours are mapped onto relations between the marginalised Indigenous population and a pseudo-aristocratic settler population who deem the former to be sub-human. What results is a scene in which the inhabitants of the Big House in Australia are 'caught between two countries and two identities' (Kreilkamp, 1) breeding an isolation and a tension which ultimately culminates in the ruling class's moral and literal disintegration.

Michael Ellis is in the second year of his PhD at the University of Sydney. His chosen area of study is Australian Literature, and his thesis subject concerns the representation of Indigenous massacre, dispossession and welfare across a 70-year-span (from the sesquicentennial anniversary of the arrival of the First Fleet to the bicentennial anniversary and beyond to the modern day) as depicted in Xavier Herbert's *Capricornia*, Randolph Stow's *A Haunted Land* and *To the Islands*, Thea Astley's *A Kindness Cup* and *It's Raining in Mango*, and Alex Miller's *Journey to the Stone Country* and *Landscape of Farewell*. His Honours thesis, completed in 2013, was written on the early novels of Randolph Stow, with a particular focus upon representations of dispossession, racial disparity and a resultant sense of emerging national trauma.

Literary Networks in Kim Scott's *Benang*

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This paper will examine various elements of appropriation in Kim Scott's *Benang* (1999). Appropriation of external texts within a literary work can be considered a kind of networking in itself – a positioning of the new work within, or in relation to, or in opposition to, a textual network. This paper will attempt to trace how Scott's various appropriations alter and speak to their sources, and how the practice of appropriation situates *Benang* itself in relation to the network of other texts it engages with.

Emily Finlay is a Research Associate in European Philosophy at Monash University and the Treasurer of the Australasian Universities Languages and Literature Association (AULLA). She is currently working on theories of appropriation in relation to twentieth-century French philosophy.

A Glimpse at Diasporic Iranian Literature in English in Australia

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Australia is home to many Iranian migrants. While the Iranian diaspora in America and Europe, have already established a body of literary work, it has only been recently that this literature and network has begun to grow within an Australian context in English. The last decade has seen the rise of Iranian-Australian writers like Ali Alizadeh, Mammad Aidani, and memoirists like Zarah Ghahramani, Banafshe Serov and Kooshyar Karimi. Additionally, there has also been an increase in scholars working on its various aspects across Australian universities. This literature and scholarly attention, has been constructing a network for writers, scholars, readers and Iranian diasporic communities.

This paper examines the emergence of diasporic Iranian literature in English and its literary and scholarly networks in Australia. It examines the importance of these networks for writers and scholars, and highlights its significance for diasporic Iranian-Australian communities.

Sanaz Fotouhi obtained her PhD in English literature from UNSW under the supervision of Bill Ashcroft and Michelle Langford, where she examined diasporic Iranian literature in English. Her book *The Literature of the Iranian Diaspora: meaning and identity since the Islamic Revolution* will be released by UK publisher IB Tauris in February 2015. Sanaz is also a creative writer, and a film producer. The latest film she worked on as co-producer, *Love Marriage in Kabul*, has won multiple awards including a nomination for a Walkely for Best Documentary in 2014. Sanaz is one of the founding members of the Persian International Film Festival in Australia.

**‘The Land was a Crumpled Patchwork’:
Representations of Australia in the Novels of David Mitchell**

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David Mitchell’s most recent novel, *The Bone Clocks*, develops the theme of interconnectivity that has been consistently explored throughout his *oeuvre*. In this paper, I will provide an account of the representation of Australia and its citizens (both Indigenous and non-Indigenous) in Mitchell’s fiction, with particular focus on this most recent publication. Mitchell contextualises Australian history within the development of a global human network. He simultaneously indicts the oppression of Aborigines under colonialism, and celebrates intercultural engagement, implicit in the exploits of Sherry in *Ghostwritten* and the friendship between Marinus and Esther Little (Moombaki) in *The Bone Clocks*. The paper will also examine the resonances between *The Bone Clocks* and the work of Kim Scott, the latter being cited by Mitchell as a critical influence on the Australian sequences in his novel.

Kelly Frame is a PhD student studying English at UNSW Canberra under the supervision of Dr Heather Neilson and Dr Neil Ramsey. Her doctoral thesis, *The Infinite Matryoshka Doll: Postmodernism and the Planetary in the novels of David Mitchell*, examines how Mitchell’s fiction reconciles postmodern literary techniques with a vision of an interconnected world.

State Library of NSW: Partner Storyteller and Enriching Well of Resources

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The State Library of NSW is the custodian for a wide variety of national narratives. Within the Library's collections resides a rich reservoir of literary materials that tell stories across disciplines, spaces and time. These resources include rare published texts, original manuscripts and a vast array of paratextual objects that serve to inform interpretation, and re-interpretation, of both forgotten and iconic writers and their works. This paper details how the Library is working towards the development of communities of practice – to operate onsite and online – which will support writers, students and scholars to engage with literary materials in traditional ways as well as through interdisciplinary lenses provided by cohabitating collections including art, cultural studies, history and popular culture. Through the active facilitation of research the Library aims to become both a partner storyteller and an enriching well of resources, easily and independently explored: thus assisting in the revealing of new stories about our literary heritage and, by extension, ourselves.

Rachel Franks is Project Officer, Scholarly Engagement at the State Library of NSW, and Conjoint Fellow, the University of Newcastle. Rachel's research – on crime fiction, food studies and information science – can be found in books, journals and magazines.

Richard Neville is an art historian and author. He is the Mitchell Librarian at the State Library of NSW. Richard's recent publications include *Sir William Dixson: a passion for collecting* (State Library of NSW, 2013) and *Mr J.W. Lewin: Painter and Naturalist* (NewSouth Publishing, 2012).

The Animal-Human Connection in Retellings of *The Eight Dog Chronicles*

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Kyokutei Bakin's epic tale *The Eight Dog Chronicles* (106 volumes, 1814–1842) tells of the adventures of eight human warriors born with the spirit of a dog. Popular during its own day, it has now expanded into a network of adaptations on the stage, screen, and page. This paper focuses on a small branch of this network, two recent retellings: Sakuraba Kazuki's novel *A Counterfeit Eight Dog Chronicles* (2010), and its animated film adaptation, *Memoirs of a Girl With a Hunting Gun* (2012). It examines the shifting representations of animal-people relations in these new *Eight Dogs* texts. Of particular interest is the apparent cultural staying power of Bakin's work; some of the more imaginative twists on human-dog interaction in Sakuraba's novel seem to fade from the film adaptation, supplanted by the conventions of animal tales in Japanese animation and by a return to Bakin's version.

This paper is part of the panel '**Animals Running through Japanese Literature**'. The panel explores literary representations of animals in modern and contemporary Japanese literature. How do these animals connect past, present and future literature, culture and society as well as nature and culture/civilisation? With particular interests in (cross-cultural) intertextuality, each presenter will focus on a specific text to answer some of these questions.

Lucy Fraser is Lecturer in Japanese at the University of Queensland. She was awarded a PhD for her thesis on transformations of Hans Christian Andersen's 'The Little Mermaid' in Japanese and English, and is currently researching animal-human interactions in Japanese fairy tale retellings. Her recent publications include 'Reading and Retelling Girls Across Cultures: Mermaid Tales in Japanese and English' in *Japan Forum* (26.2, 2014). She has published translations of literature and criticism by leading writers and academics such as Hoshino Tomoyuki, Kan Satoko, and Fujimoto Yukari.

**‘I run cupfuls of absence through my fingers’:
Cameron Conaway’s post-humanitarian poetics**

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Cameron Conaway’s recent *Malaria, Poems* (2014) responds to a broader public indifference to malaria and its global victims by exploring the disease as a bio-social problematic. The collection offers an extended dialogue between Conaway’s poetry and found quotations from a range of texts dealing with malaria. This paper interprets Conaway’s poetic intervention (inseparable from his ‘warrior poet’ public persona) as a variant of what Lilie Chouliaraki calls ‘post-humanitarian discourse’. Unlike much post-humanitarianism, Conaway eschews ironic or commodifying strategies, seeking instead to represent the sensory experiences of the disease’s agents (including mosquitoes and plasmodium parasites) as well as its victims and the health workers who combat it. Conaway’s poems succeed not so much in giving a poetic voice to those that are not otherwise heard, but in interrogating the conditions for the wider absence of solicitude around which humanitarian networks assemble. It is in this sense that his poetics is post-humanitarian.

Adam Gall is an independent researcher based in Sydney. He has written on contemporary frontiers, indigeneity and belonging, as well as ‘race’ and national imaginaries. His work has been published in *Cultural Studies Review*, *Journal of Australian Studies*, and *Screen*. His current research project (from which this paper is derived) deals with attachment, situation and ethical action in a range of contemporary cultural spaces.

Mobilising the Pacific Imaginary: Periodical Fiction and Australian Travel Networks in the Interwar Period

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In the 1920s and 1930s, travel across the Pacific featured heavily in Australian quality magazines, bringing cosmopolitanism, glamour and exoticism to their readers. By focusing on the fiction these magazines featured, this paper will explore Australia's geographical imaginary and representations of travel as expressed in popular print culture. Specifically it will explore how far these authors charted real, existing networks of travel in their fiction, or whether the routes and journeys recounted were largely based on fantasies of overseas travel or overtly nostalgic attempts to reconnect with 'lost' worlds. Concentrating on two quality magazines of the interwar era – *BP Magazine* (1928-42) and *Man* (1936-74) – this paper draws attention to the emerging transpacific imaginary these magazines capture to interrogate existing perceptions of genre fiction and its function in constructing notions of place and networks of travel (both real and imaginary) for an upwardly-mobile 'modern' Australian readership.

This paper is part of the panel **Networks of Mobility: Place, Space and Value**, which proposes to consider a number of modern non-canonical Australian writers, texts, and artists that bear witness to the phenomenon Robert Dixon (2014) has recently described as occurring before and alongside the rise of cultural nationalism, in which the Australian continent, nation, and its literature were 'non-isomorphic.' Broadly conceiving networks of mobility in terms of physical travel through space and in terms of social aspiration, these papers will draw on periodical studies, the middlebrow, gender studies, and issues of literary and artistic repute to consider the relations between place, space, and value.

Sarah Galletly is the Margaret and Colin Roderick Postdoctoral Research Fellow at James Cook University. She is collaborating with Dr Victoria Kuttainen (JCU) and Dr Susann Liebich (Heidelberg University) on a three-year funded investigation of interwar periodicals titled 'The Transported Imagination: Magazines, the Pacific, and the Interwar Imagination.' Her PhD, completed at the University of Strathclyde, Glasgow, focused on representations of women's work in turn-of-the-twentieth-century Canadian fiction. Her current research explores the emerging mass-market periodical cultures of the early twentieth century in Canada and Australia, with a particular focus on the figure of the female traveller.

Spheres of Inference: Testimony, Reform Networks, and the Literary Invention of the ‘Convict System’

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For contemporary historians, convict transportation to Australia and the history of the Australian penal colonies is increasingly understood not as a single experience but as a shifting set of judicial, administrative and social arrangements that varied greatly over place and time. As yet, however, little attempt has been made to explain how the idea of the ‘Convict System’ came to loom large in White Australia’s understanding of its own story by the time of Federation. This paper will address the literary origins of the idea of a ‘convict system.’ It will also chart the processes by which the testimony of particular convicts came to be mediated through networks associated with reformist and anti-transportation parties, and came to inform the work of writers such as Caroline Leakey, Marcus Clarke, and William Astley.

Nathan Garvey is a postdoctoral fellow in the School of Arts and Communications at the University of Queensland. His research project ‘Convict Narratives: British Print Culture and the Australian Penal Colonies, 1786-1900’ is supported by an ARC DECRA grant. He has also held research fellowships at the Mitchell Library, State Library of New South Wales, and the Folger Shakespeare Library, Washington DC.

Diplomacy at Large: Trans-indigenous Networks and the European Festival Circuit

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This presentation examines the workings of cultural diplomacy in the arts by canvassing recent Aboriginal performances staged at festivals in London and other major European cities. It explores not only the ways in which indigenous embodied arts have been harnessed to celebrate Australia's achievements (at home and abroad) while promoting particular institutions and events, but also how Aboriginal performance-makers strive to shape their own cultural and artistic networks. Case studies include international tours of Marrugeku's *Gudirr Gudirr* (2013–14) and Big hArt's *Namatjira* (2013). Keeping in view the limitations of the 'culture-as-resource' model (Yúdice) in promoting cross-cultural dialogue, I explore such performances as part of an emergent trans-indigenous public sphere where (soft) diplomacy is being reimagined as a grass-roots activity. At the broader level, my research seeks to illuminate ways in which performative acts and aesthetics sustain indigenous cultures within, against and beyond the forces of the neo-liberal market place.

Helen Gilbert, Professor of Theatre at Royal Holloway, University of London, is currently researching contemporary indigenous performance in a transnational context. Her most recent books are *Wild Man from Borneo: A Cultural History of the Orangutan* (coauthored with Robert Cribb and Helen Tiffin, U of Hawai'i P, 2014), and *Recasting Commodity and Spectacle in the Indigenous Americas* (coedited with Charlotte Gleghorn, Institute for the Study of the Americas, 2014). She is also author of *Performance and Cosmopolitics: Cross-cultural Transactions in Australasia* (with Jacqueline Lo, Palgrave Macmillan, 2007) and other works in postcolonial theatre and cultural studies. In 2013, she curated the international exhibition *EcoCentrix: Indigenous Arts, Sustainable Acts* in London.

Christos Tsiolkas and the Modernist Net

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In *The Nets of Modernism* (2010), Maud Ellmann argues that Modernist writers ‘confront the entangled nature of the self, caught in the nets of intersubjectivity and intertextuality’ (1). For the Modernists, she says, ‘the human subject [is] enmeshed in relations of exchange – sexual, linguistic, financial, pathogenic – that violate the limits of identity’ (1). In this paper I want to explore the Modernist influence – the Modernist net(work)s – on Christos Tsiolkas’s representations of contemporary urban Australian identity. Tsiolkas’s characters struggle, in particular, with the nets of emotion which work to both separate them from and connect them to others, their histories, and their contexts. By examining several examples from Tsiolkas’s novels, short stories and non-fiction work, I show how Ellmann’s Modernist net provides a useful model for understanding Tsiolkas’s interest in the simultaneously claustrophobic and utopic possibilities of community and collectivity.

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Jessica Gildersleeve is Senior Lecturer in English Literature at the University of Southern Queensland. She is the author of *Elizabeth Bowen and the Writing of Trauma: The Ethics of Survival* (Rodopi, 2014), and is completing a monograph on the work of Christos Tsiolkas as well as the collection *Elizabeth Bowen: Innovation, Experiment, and Literary Reputation* (with Patricia Juliana Smith). She is co-editor of the *Queensland Review* and on the board of the Australasian Modernist Studies Network and the Katherine Mansfield Society.

The Survival of the Friendliest: Learning to be a Writer in Contemporary India

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Indian writing in English has enjoyed spectacular global attention, and is enriched by a long scholarly tradition focused mainly on textual analysis. However, little is known about the material conditions of the field in which Indian writers work and make contributions to India's growing global cultural power. This article analyses the field of literary production in contemporary India, focusing on English language fiction, in order to understand the development of the habitus of writers. In-depth interviews and participant observation conducted between 2011 and 2014 reveal three interlinked shifts in the field: the shift into the digital age, the consequent blurring of boundaries between the previously separate processes of writing, publishing, marketing and selling, and the resultant environment where the onus is increasingly on writers to publicise their books as they negotiate the fine line between self deference and self-branding. These three interlinked shifts, subtended by an exceptional relationship with economic profit, must be negotiated, by mobilising what I term 'practices of friendliness', as one learns to become a writer in contemporary India. The contemporary Indian literary field thus calls for friendliness, not as a strategic or cynical act but as an act emerging from an interest in disinterestedness in economic profit, as writers aim for publication, and for economic and symbolic success.

Roanna Gonsalves's creative work, and peer-reviewed scholarly work, have been published and performed across various media in India and Australia. She is the founder-moderator of the South Asian Australian Writing Network (SAAWN), and is the recipient of the Prime Minister's Australia Asia Endeavour Award 2013. Her PhD research at UNSW focuses on Indian writers. Her research interests include the sociology of literature, creativity studies, the sociology of social media, post colonialism, transnationalism, multiculturalism, Indian writing in English, South Asian Australian writing. For more information see <http://roannagonsalves.com.au>

Peter Goodall, 'The Learned Society and its Journal: Is This Still a Viable Literary Network in Australia?'

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The Australasian Language and Literature Association (AULLA) was founded in the early 1950s, along the lines of the great Modern Language Association of America, and from the first its journal, published originally in 1953 and somewhat bewilderingly titled *AUMLA* (unless you have a sense of the connection with the American PMLA), was an integral part of the maintenance of its academic focus and standards, its Australasian voice, and its determination to keep the constituent members of the broad disciplines of language and literature together. The journal is still going sixty-odd years later, reinvigorated by moving to a new publisher in 2013, but a great deal has changed in the nature of universities, in the professional lives of academics, and in the nature of the academic disciplines in the language and literature areas in the last sixty years. One of the greatest changes has been in the very nature of how academics communicate, both in person and in their writing, and in the nature of the publication process itself. How relevant, useful and viable is the learned society's journal today and what is its future?

Peter Goodall has been the editor of AULLA's journal, formerly called *AUMLA*, but since 2013 renamed the *Journal of Language, Literature and Culture*, since 2004. Before his retirement in 2013, he was Dean of the Faculty of Arts at the University of Southern Queensland. He began his research career as a medievalist, and his most recent publication in that field is *An Annotated Bibliography of Chaucer's Monk's Tale and Nun's Priest's Tale* (U of Toronto P, 1995). He has written about many other things, including modern British literature and Cultural Studies, but in recent years he has become interested in the literature and culture of islands, and he is now working on a literary history of the islands around the mainland of Britain.

Women, Space and Representation in Twentieth-Century Australia

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In their studies of space, Doreen Massey and Alexandra Ganser advocate the profitability of moving away from fixed and essentialising notions of space, arguing for an understanding of space as an open ongoing production, ‘the product of interrelations’ (Massey *For Space* 9). In this concept texts are themselves part of ‘an open disseminatory network’ of representation across and through time, as dominant discourses are reinforced, reiterated, renegotiated and reimagined (28). This paper examines the critically neglected travel texts of Australian authors Ernestine Hill and Patsy Adam-Smith. As women crossing boundaries into traditionally masculine (and marginalised) space, Hill and Adam-Smith participate in, extend and disrupt contemporary ideas around identity/place in Australia. While Ganser argues that ‘spatiality [in these types of narratives by women] is *informed by* rather than *beyond* patriarchal notions of gender, space and mobility’, Hill and Adam Smith ‘also probe resistance to the dominant narrative of a gendered spatial division’, opening the way for more women and marginalised others to be heard in modern Australia (Ganser, *Roads of Her Own* 54).

This paper is part of the panel **Networks of Mobility: Place, Space and Value**, which proposes to consider a number of modern non-canonical Australian writers, texts, and artists that bear witness to the phenomenon Robert Dixon (2014) has recently described as occurring before and alongside the rise of cultural nationalism, in which the Australian continent, nation, and its literature were ‘non-isomorphic.’ Broadly conceiving networks of mobility in terms of physical travel through space and in terms of social aspiration, these papers will draw on periodical studies, the middlebrow, gender studies, and issues of literary and artistic repute to consider the relations between place, space, and value.

Robyn Greaves is a PhD candidate in the English program at the University of Tasmania. She gained a BA Hons (English literature) at the University of Wollongong. Her interests are: Australian literature, representations of Australian culture and identity, space and place, women’s writing, life writing, memory, death and dying (how it is dealt with in literature). Her PhD examines four critically neglected Australian women writers (Ernestine Hill, Henrietta Drake-Brockman, Mary Durack and Pasty Adam-Smith) and middlebrow fiction in early-to-mid twentieth century Australia.

To Bea or not to Bea: Tracing the Literary Aspects of Social Networks and Identity in *Wentworth*

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Claims offered by evolutionary criticism relating to the social functions of drama propose that modern conceptions of human civilisation are merely echoes of the primitive struggle for survival. Related researches in cognitive psychology have claimed that the human capacity to comprehend and manage social networks is approximately limited to the size of primate communities. Drawing on these studies, I contend that the *grand narratives* of civilisation are fictions whose widespread acceptance keeps us from the knowledge of our primate identities. I offer an analysis of the 2013 TV series *Wentworth*, which depicts the rise of inmate Bea Smith to the position of ‘Top Dog’ within the hierarchy of a women’s prison, to support this claim. I argue that the enclosure of incarceration forces Bea Smith to reject the specious discourses of ‘freedom’ that the prison system produces, thereby allowing her to acknowledge her primate self and ruthlessly pursue pure forms of power within it.

Christian Griffiths is a PhD candidate in literary studies at Monash University. His research focuses on the interdisciplinary relationships between music and literature. He has recently co-edited a special journal on this theme for *Australian Literary Studies*, which is due for release in March 2015.

The Social Work of Narrative: Human Rights and the Literary Imaginary

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This paper argues that human rights issues have been profoundly shaped by the narrative forms they employ. It pays especial attention to the role of literary narratives in this process. In an increasingly globalized world the discursive and critical means to address repressive state structures remain weak. The court of human opinion, though, continues to be shaped and enhanced by the many works of imaginative narration and the reading and analysis of how the stories of human beings are told and silenced, enabled and appropriated.

Although narrative here encompasses not only written forms but oral accounts, recorded memoirs and the increasing use of visual media to tell 'stories' and make claims that literary narratives have a vital role in the process, this paper argues that imaginative literature has a special role to play. This claim goes to the heart of the reason why we study literary texts.

The idea that the way we tell the stories of human rights is marginal to the evolution and prosecution of these rights is clearly disputed by this claim for the role of literature. The idea that imaginative representations are idealistic, even utopian as some would claim, is contested by the power these imaginative forms have exercised in recording and defending human rights. This paper suggests ways in which the literary imagination addresses issues of human rights, and the increasingly important role imaginative representation plays in asserting human dignity and worth.

Gareth Griffiths has published widely in the field of post-colonial literatures and literary theory, and on theatre topics. A joint authored study of the role of Indigenous Evangelists in the Colonial Period is in press. He is researching overlapping prejudices in apartheid South Africa, and literary narrative and human rights.

Metalepsis and Inquiry in Short Fictions of Globalization

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The short story has increasingly become a medium for thematizing the experience of globalization. Whereas Joyce, in his *Dubliners*, aimed to emplot the connectedness of an Irish urban landscape now writers of short story collections aim to explore not the local, but rather the global. The homogenizing effects of globalization as well as the increasingly disparate encounters across and among diasporic and autochthonous collectivities has become a site of exploration that has, if not dominated short fictioning entirely is certainly, as the current global parlance puts it, begun ‘trending.’ Narratives of connectivity and discontinuity are emplotted by an increasing number of writers from around the world through this mode of fiction: in the United States, such writers as Jhumpa Lahiri and Daniel Alarcon come to mind. In Australia, such prominent writers as Nam Le, Ali Alizadeh, and Maxine Beneba Clarke have embraced this form in order to paint transnational dislocation and the status of the local in a globalizing world. With particular attention to Beneba Clarke, Le and Alizadeh, the proposed conference paper will provide a partial taxonomy of this recent phenomenon. Specific analysis will be given to the way techniques of metalepsis shift the terrain of Jameson’s notion of ‘third world allegory,’ and produce a particular articulation of what Homi K. Bhabha once called the relation between the ‘subject of inquiry,’ and the subject of injury in the ethics of the cosmopolitical.

Michael R. Griffiths is Lecturer in English and Writing at the University of Wollongong. His articles have appeared in such venues as *Discourse*, *Postcolonial Studies*, *Postmodern Culture*, *Humanimalia*, *Antipodes*, and *Australian Literary Studies*, as well as several edited collections.

Christina Stead's *Seven Poor Men of Sydney* and Acoustic Networks

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This paper will examine the ultimately incommensurable divide between the listening ear and speaking voice that defines Christina Stead's *Seven Poor Men of Sydney* (1934). Read in the context of an internationally conceived modernist interrogation of the conditions of literary production, exemplified by the modernist magazine *transition*, where Stead first encountered James Joyce's 'in-progress' publication of *Finnegan's Wake*, Stead's experimentation with sound in her first novel registers an exilic sensibility which would become a generative impetus for her later work. Founded in 1927, *transition* reflected the fusion of Dadaism, Surrealism and German Romanticism of its American expatriate editor Eugene Jolas. Initially published as a monthly magazine it was cut back after twelve issues to four issues a year and repackaged as 'An International Quarterly for Creative Experiment'. Issues continued to appear, sometimes sporadically, until 1938, with later incarnations bearing the suggestive subtitle 'International Workshop for Orphic Creation'. The revolutionary project of wresting the voice and the word from the machinery of mass production and rational communication, as this later subtitle indicates, was sustained throughout the life of the magazine. Reading *Seven Poor Men of Sydney* alongside this collective dismantling of the grounds of rational communication throws the novel's particular convergence of a modernist inspired exilic aesthetics with a typically excoriating critique of bourgeois radicalism into sharp relief.

Helen Groth teaches at the University of New South Wales and is the immediate past president of the Australasian Association for Literature (AAL). Her research interests are Victorian Literature and visual culture, technology and literature, the cultural history of the senses, the intersection of the histories of science of mind and literature, literature and pre-cinema/spectacle, noise and the novel, and the history of sound. Her books include *Moving Images: Nineteenth Century Reading and Screen Practices* (Edinburgh UP, 2013) and *Victorian Photography and Literary Nostalgia* (Oxford UP, 2003). She has recently completed an Australian Research Council Future Fellowship (2010 – 2014), and an Australian Research Council Discovery Grant (in collaboration with Associate Professor Natalya Lusty, University of Sydney) that tracked the history of writing about dreams from the early nineteenth century through to the late twentieth century. The most substantial recent outcomes of this project have been a co-authored monograph (with Natalya Lusty), *Dreams and Modernity: A Cultural History* (Routledge, 2013) and an edited collection (with Chris Danta), *Mindful Aesthetics. Literature and the Science of Mind* (Bloomsbury, 2013).

Written Accents: Anglofono (αγγλόφωνο/Anglophone) Australian Literature's Multi-lingualism and Multi-cultures

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In a repurposed pastoral trope, one of the characters in Brian Castro's *The Garden Book* exercises her Chinese calligraphy on leaves that are then interleaved into books which are subsequently rediscovered by collectors of rare books--the land speaks but how, when and to whom? Castro has always played the multilingual field. To slightly misquote Derrida, 'One entered Australian literature only by losing one's accent' (*Monolingualism*). The logic of a national literature is inherently monolingual but that is, of course, illusory and Australia has always had the uncanny presence of multilingualism as a miasma hovering above its multi-cultures. However, in ways similar to Aboriginal languages, their presence has often been oral rather than written and how one translates the one into the other is the theme my paper addresses. Absorbing the differing 'accents' brought to life in the Australian and US televised versions of Christos Tsiolkas's novel *The Slap* has, for example, yielded some useful defamiliarizing insights into the ways in which the accents of English figure in Australian letters.

While Australian literary critics are increasingly interested in linking Australian culture to transnational and cosmopolitan networks it may be time to revisit the multilingual effects and affects of traditions internal to Australia. These traditions were the results of large-scale migrations in the twentieth-century, in particular, but their impact has not perhaps been sufficiently analyzed given the resolutely monolingual facade Australian literature presents to the world. Within postcolonial, transnational, and cosmopolitan debates, English as inherently heterogeneous and plural is a commonplace concept but the ways in which this also functions in Australian 'scenes of reading' (to cite Robert Dixon's generative project) may not be obvious. The paper will offer some thoughts on how these linguistic and cultural legacies have produced their own radican networks (Bourriaud) or rhizomatic assemblages of becoming (Deleuze).

Sneja Gunew (FRSC) B.A. (Melbourne), M.A. (Toronto), Ph.D. (Newcastle, NSW) has taught in England, Australia and Canada. She has published widely on multicultural, postcolonial and feminist critical theory and is Professor Emerita, English and Women's and Gender Studies at the University of British Columbia, Canada.

Sydney: Literature, Place and Geology

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The history of Sydney post-colonisation barely registers on a geological time scale. Yet aspects of this city—concrete, glass, heavy metals, and subterranean train and road tunnels—will likely be visible in the future fossil record. This paper explores the challenge of representing a sense of place—inclusive of culture, politics and rampant technocapitalism—that materially contends with its geological foundations. In this regard, the relationship between Sydney and the ancient rocks of the Sydney basin represents what Timothy Clark calls a ‘derangement of scale’. Nevertheless, poets and novelists have a capacity to manipulate space and time, enabling meaningful access to what is otherwise an impossibly incongruous mode of environmental thinking. This paper will draw on a range of examples, from Christina Stead’s *For Love Alone* to Fiona McGregor’s *Indelible Ink*, to argue that writers of Sydney tacitly harness the resources of the ancient bioregion to narrate the city.

This paper is part of the panel **Rethinking Literature and Place: Texts, Representation, Materiality**.

Jennifer Hamilton is adjunct professor of Ecocriticism at NYU (Sydney) and Visiting Fellow in the Environmental Humanities at UNSW.

A Network of Nightmares: Fuseli, Marx and Raising the Dead

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I wish to propose an alternative ‘reading’ of Henry Fuseli’s 1781 painting *The Nightmare*. If, as Detlef Dörrbecker has put it, his work can be understood as ‘an elaborate visual allegory of the economically and emotionally unstable position of his [British upper-class] clientele under the threatening prospect of revolutionary change’, I will attempt to further illuminate the nightmare he portrays in the light of the intellectual and literary climate from which he emerged in Zurich. Of particular importance will be his relationship with his mentor and tutor, Johann Jakob Bodmer, and that man’s central role in reinterpreting and radicalising the historical traditions of Switzerland. I will also include a leap forward to Marx’s nightmare from his 1852 treatise *The Eighteenth Brumaire of Louis Napoleon* in support of my reinterpretation.

Steven Hampton is currently undertaking a PhD in English Literature at the University of Melbourne, researching the complex, multilingual network of interrelations between British Romanticism and Switzerland. Originally trained in mathematics, physics and computer science, Steven has maintained an interest in the humanities during many years of working in computer software design and development in Europe and Australia. His other literary interests include Old English poetry and colonial-era writing in Australia and New Zealand. When Steven doesn’t have his head buried in a book, he may be found paddling his sea-kayak along various parts of the Victorian coastline or hiking in a national park.

**Poetry, Spiritualism, and Periodical Print Culture:
Literary Networks and Emily Manning's *The Balance of Pain***

Katie Hansord: katie.hansord@gmail.com

While Emily Manning's colonial context reveals her involvement with influential and progressive intellectuals in Sydney, her literary context ultimately needs to be seen as transnational. Manning 'began her journalistic career in London, writing for periodicals including C.F. Yonge's *Monthly Packet of Evening Readings...and Golden Hours*' (Clarke 113). Her prose writing includes reviews of important women artists such as Elisabeth Vigée Le Brun (who had painted Germaine de Staël as Corinne) and whose *Souvenirs of Madame Vigée Le Brun* (1879) Manning reviewed, as well as the Brontës, to name a few. Manning's poetry foregrounds the connections between spiritualism and nineteenth-century feminism. Spiritualist ideas in Manning's poetic practice, like much colonial women's poetry, was at this time communicated primarily through transnational periodical culture. Colonial readers' awareness of British and American cultural and literary contexts, such as the occult revival, and 'The Cult of True Womanhood,' are also evidenced within colonial print culture.

Katie Hansord completed her PhD at Deakin University in Melbourne, supervised by Ann Vickery in the School of Communication and Creative Arts. This research on the politics and poetics of Australian women's poetry during the colonial period is a project which brings into focus the intricate and overt connections between Australian women's poetry and British / International Romantic women's poetry. This project also hopes to revalue the work of Australian women poets, including Eliza Hamilton Dunlop, and Mary Bailey.

Emotion and Narration in Austen's Text Worlds

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This paper considers how a reader recruits emotional resources in order to make sense of Jane Austen's socially and narratively complex text worlds in *Pride and Prejudice* and *Emma*. Literary response will be explored via insights from neuroscientific work on the role of emotion in mental processing, to argue that sense-making relies on combined cognitive and affective processes that play a key role in building provisional scenarios, or text worlds, during reading. This line of processing interplays with the way in which narrative coherence is built, and can be susceptible to close analysis as well as theorization.

To demonstrate these ideas in practice, this paper will outline and apply to Austen's novels key insights on how emotional engagement is triggered from text world theory, cognitive cultural studies, and cognitive poetics — explanatory frameworks that expand literary insights into the shared cognitive basis of meaning and feeling.

Antonina Harbus has MA and PhD degrees from the University of Toronto, and joined Macquarie University in 2004. Her current research on medieval and more recent English texts combines literary analysis with ideas and methods from cognitive science to investigate how the mind makes meaning from a text. Her most recent book is *Cognitive Approaches to Old English Poetry* (Cambridge, 2012). Her wide-ranging research programme, supported by Australian Research Council Discovery Project funding, includes investigations into literature and emotion, ideas about the self and autobiographical memory in literature, metaphor and concepts of the mind, and narrative poetry.

Transtextual Editorial Margins within George Howe's *NSW Pocket Almanack*

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In her article 'Books without borders', Sydney Shep discusses how New Zealand's identity is a 'discursive construction' from 'a multiplicity of places, peoples, products, practices and histories' (27). Australia's identity has been similarly constructed; our print culture commenced with the arrival of the First Fleet in 1788, carrying an old wooden screw press, used type, some paper and ink. Acknowledging this multiplicity of creation therefore informs analyses not only of Australia's place within conceptual book-history margins but also of content—in this case, physical, editorial margins on the page. That is, just as Australia's book history derives from England, so too does its editorial practice. This paper will examine such transtextual editorial margins through a comparative analysis of Australia's first book-publishing venture, the *NSW Pocket Almanack*, published in 1806 by George Howe, with Caleb Stower's *Printer's Grammar*, a contemporary English printer's manual.

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Jocelyn Hargrave is a PhD candidate in the publishing program at Monash University. Her PhD thesis, entitled 'Style matters: the influence of editorial style on the publishing of English', is investigating the evolution of editorial practice in Britain from the seventeenth to the nineteenth centuries and its impact on the publishing of content. Prior to this, she worked in educational publishing for sixteen years, fourteen as an editor.

Inquisitive Squirrels and Troublesome Mice: Animals in Takeda Taijun's *Fuji*

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Set in a psychiatric hospital in the foothills of Mt Fuji in the summer of 1944, Takeda Taijun's long 1971 novel, *Fuji*, is an explosive narrative mix of sex, violence and death, told in the form of the protagonist/narrator's recollections of his life as an intern at the hospital. The introductory chapter to the novel, however, has the now middle-aged protagonist observing various small animals in the snow covered ground outside his mountain retreat, also located in the Fuji foothills. Watching these creatures forage for food, the protagonist ponders, among other things, on the reasons for humans delighting in the play of the squirrel while despising the unfortunate mouse or rat. This presentation will probe the motives behind the ordained Pure Land priest author, Takeda Taijun (1912-1976), prefacing a novel that confrontingly interrogates the 'insanity' of Japan's imperial project with this gentle tableau of creatures from the mountain woods.

This paper is part of the panel '**Animals Running through Japanese Literature**'. The panel explores literary representations of animals in modern and contemporary Japanese literature. How do these animals connect past, present and future literature, culture and society as well as nature and culture/civilisation? With particular interests in (cross-cultural) intertextuality, each presenter will focus on a specific text to answer some of these questions.

Barbara Hartley is a senior lecturer at the University of Tasmania where she teaches Japanese studies and language. She writes on gender issues in Japanese literature and visual representation and is editing a collection with scholars from Australia and Japan on women's attire in Japan since the early years of the twentieth century. She also has a deep interest in representations of China in Japanese narrative and visual art and is currently preparing a manuscript entitled *Takeda Taijun: Writing China from Japan*, forthcoming from Lexington Press.

**Prison continent or Antipodean utopia?
Clash of aesthetics in early visions of Australia**

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This paper explores the complex network of aesthetic expectations and intellectual categories that underpinned the early European experiences of Australia. In the early stages of Australia's colonisation, European perceptions of the continent were largely predetermined by a conflicting web of expectations. Particularly, the dystopian image of a prison continent, evoked by the establishment of the first Australian colonies as penal settlements, stood in stark contrast to the more utopian visions of Australia as a new pastoral paradise for free settlers. This binary was further complicated by the commonplace association of Australia with a topsy-turvy world of Antipodean otherness. These different aesthetics and symbolic structures cross-linked into a dense network, which exerted a profound influence over European expectations and evaluations of the nature, landscape, and indigenous population of Australia. Examining a range of literary texts, this paper seeks to expose the ideological fault lines in this aesthetic network.

Daniel Hempel is a PhD candidate in English at the University of New South Wales, Australia, and holds an MA in European Literature from the Humboldt University of Berlin. His research examines the formation and transformations of a utopian discourse in Australian literature, particularly in terms of its ideological subtexts.

Gazing at Falling Leaves: Feminine Subjectivity in *Fruits Basket*

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Manga in translation is a rapidly growing global force connecting diverse readers across cultures and geography. *Shōjo* (girls') manga presents a hyper feminine version of femininity but has also created a visual language capable of creating a female reading subject, whether the reader lives in Germany or Taiwan, whether she reads in Japanese or English. I will link *shōjo*'s overtly affective purposes to the analogous properties in verse-form poetry, comparing excerpts from the *shōjo* manga series *Fruits Basket* by Natsuki Takaya to poems by Alfred Tennyson and e. e. cummings. Comparing manga to poems as well as female writer to male draws a sharp focus on ways that gendered subjectivities are constructed through affective modes of expression. It enables a discussion of the potential of *shōjo* manga to connect global female readerships that is informed by genre and poetics.

Sasha Henriss-Anderssen is a first year PhD candidate at La Trobe University in Melbourne. Her research interests include poetics, translated *shōjo* manga, and gender and sexuality identities.

**'You in Me, That is What the Soul Is':
How Frank O'Hara and Larry Rivers Made the Cult of 'Us'**

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Frank O'Hara would write of Rivers' irruption within the artistic community: '[He was] rather like a demented telephone: nobody knew whether they wanted it in the library, the kitchen or the toilet, but it was electric.' Rivers recalled of O'Hara,

There was always a dialogue during our working sessions. He gave me feedback and made me feel what I was doing mattered and after a while I found I needed him for my work ... He was a great model ... I always felt I was close to getting him but I never did, so I kept on trying.

This paper investigates this crisis of critical distance and how the inability to capture the other would underpin the passionate, deeply competitive friendship of O'Hara and Rivers. Through O'Hara's poetry, Rivers' painting, and their 'Stones' collaboration, I consider how they engendered a cult of themselves, both quoting and queering the idea of a muse function in their staging an 'us' for futurity.

The panel 'Between Poem and Painting: Collaboration, Crushes, and Court Favourites in the New York School' considers the aesthetic exchanges of New York School writers and artists through new frameworks of gender and affect theory. Incorporating hitherto unpublished archival material, it develops our understanding of social poetics in the production of art and poetry.

Duncan Hose recently completed a PhD on Frank O'Hara, Ted Berrigan, and John Forbes at the University of Melbourne. He has taught at the University of Melbourne, RMIT, and Deakin University.

Cooper, Cather, Prichard, Spy: Settler Colonialism as a Literary Network

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James Fenimore Cooper's *The Pioneers* (1823), Willa Cather's *O Pioneers!* (1913) and Katharine Susannah Prichard's *The Pioneers* (1915) are all novels depicting the operation of settler colonialism under the banner of a common, valourising figure, the 'pioneer'. Recent calls (Dixon et al.) to reconsider Australian literature within a 'transnational imaginary' (Giles, Dimock) have pointed to the importance of revisiting canonical nationalist works by emphasising the cosmopolitan nature of the world of letters (Casanova, Moretti, Damrosch). Australia shares with a number of countries, particularly in the New World, a common history of settler-colonialism (Wolfe, Veracini, Belich). In this paper, I wish to conduct a brief genealogy of the concept of the pioneer as it appears in Prichard's novel and the extent to which it is a metonym of settler colonialism, and also to trace its modulations from eighteenth-century Appalachia, to nineteenth-century Gippsland, to twentieth-century Nebraska.

Tony Hughes-d'Aeth lectures in English and Cultural Studies at the University of Western Australia. He has published widely on Australian literature and cultural history, including *Paper Nation: The Story of the Picturesque Atlas of Australasia, 1886-1888* (Melbourne University Press, 2001) which received the Ernest Scott and the W.K. Hancock prizes for Australian history. Hughes-d'Aeth has been the co-editor of *Westerly* magazine since 2010. His research interests include film and media theory, as well as psychoanalysis. He is currently writing a literary history of the wheatbelt of Western Australia.

Teachers Resisting Resistant Readings

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How do English teachers interpret their responsibilities when faced with a new mandated syllabus that does not spell out its theoretical assumptions, but eclectically combines literary theories that may contradict or undermine each other? How do they evaluate the pedagogical potential and pitfalls of explicitly teaching literary theories to senior secondary students preparing for high-stakes examinations? What role do English teacher networks play in this evaluation process?

This session explores recent doctoral research on the problems of interpreting and enacting the NSW English Stage 6 Syllabus.

Jill Ireland has been teaching English literature subjects at the University of Wollongong's Bega Campus since 2001, after several years living in outback mining camps and gold-rush ghost towns. She completed her Master of Letters on John Donne and T.S. Eliot at Oxford University under Merton Professor John Carey, and recently completed her PhD in Education at Macquarie University. Jill and her husband Stephen edited the long-lost literary memoirs of Marjorie Quinn: *The Years that the Locust Hath Eaten* (Kew: Arcadia, 2011).

**Forming a Philosophy of Place:
Alexis Wright's *Carpentaria* (2006) and *The Swan Book* (2013)**

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“For white Australians then our surrender to the sovereign
Indigenous peoples is indispensable to gaining presence, the presence
that is the fundamental precondition for engaging with our world.”

Indigenous Sovereignty and the Being of the Occupier, 2014

Toula Nicolacopoulos and George Vassilacopoulos offer an important philosophical intervention into the (il)logic of white Australia's presence on the continent, in terms of its assumed sovereignty as well as the relationship it has with the Indigenous peoples whom it Others.

Consistent with such considerations, the approach to narrative taken by Alexis Wright in both *Carpentaria* (2006) and *The Swan Book* (2013) is vastly different to that of most Australian writers, because she seeks a portrayal of an Indigenous world that does not allow itself to be compartmentalised into a settler-colonial framing of the Indigenous imaginary. Moreover, the novels provide some vital insight into the unresolved ontology of the white Australian episteme.

Is it possible to discuss a novel by an Indigenous writer without adopting a mode of literary academic practice that is complicit in a reductive representation of Indigenous being in Australia? This paper will consider the usefulness of philosophy in the practice of studying Australian literature using the above two texts as points of reference.

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Sumedha Iyer is a PhD student at the University of New South Wales.

***El Expreso* and Australian Writing in Spanish: Literary Networks in a Migrant Community**

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El Expreso was a dynamic but short-lived Spanish-language newspaper, published weekly in Sydney between July and November 1979. Its editor for most of this period, Luis Abarca, had migrated in 1974 from Chile and established himself in Sydney as a journalist with the Spanish-language press. Abarca gained something of a reputation as a *cronista*, or author of *crónicas*, a genre of writing well-known in the Spanish-language world for its social commentary and criticism. However, the outspokenness of Abarca's columns, first appearing in *El Español en Australia* in 1978, resulted in that paper soon refusing to publish his biting satirical work. When his column 'Crónicas de un Bladi Woggi' next appeared in *El Expreso*, it marked the paper as something of a radical alternative for Sydney's Spanish-language readers. Other writers joining Abarca at *El Expreso* included Alberto Dominguez, from Uruguay, and British-born John Brotherton, an academic at UNSW in the Spanish Language Department. While *El Expreso* focused mostly on news, sports and current affairs, its inclusion of regular columns by the above writers warrant it being considered as an agent or participant within the broad network of Spanish-language literary infrastructure that included newspapers and magazines, cultural clubs, writers associations and literary competitions. The vitality of this network has sustained writing in Spanish in Australia for the past five decades, and this paper will examine *El Expreso's* place in that history.

This paper is part of a panel that reports on research into writing and networks linking Australia and the Spanish-speaking world. This writing in Spanish ranges across the centuries beginning with seventeenth-century journeys of discovery and the resulting maps and memorials, or petitions, to the King of Spain. It continued in early twentieth century migrant writing, including that of a Spanish anarchist in 1920s Queensland who published *crónicas* in Europe and America. It developed in the latter half of the twentieth century, with increased migration from South America and a growing number of *cronistas* writing for Spanish-language newspapers in Sydney. Our panel casts light on three distinct episodes in which Australia has been represented for readers in Spanish and considers the networks that either assisted or hindered this writing.

Michael Jacklin is a Research Fellow in the School of the Arts, English and Media at the University of Wollongong. His current research into multilingual Australian literatures contributes to the AustLit database and his recent publications in this area have appeared in *Antipodes* (on Hispanic-Australian writing) and *Kunapipi* and *JASAL* (on Vietnamese-Australian writing). Other research interests include collaboration in life writing, Indigenous literatures, and transnational writing. His publications in these areas have appeared in *ARIEL*, *Australian Canadian Studies*, *Life Writing* and *New Literatures Review*, and as book chapters in *Indigenous Biography and Autobiography* (Australian National UP 2008) and *The Unsociable Sociability of Women's Lifewriting* (Palgrave Macmillan, 2010).

‘Crowdfunding New Literary Networks’

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In January 2015, a collection of fifteen short stories by Tasmanian and London writers, *Transportation: Islands and Cities*, was launched in Hobart and London. Beyond its striking yellow cover, the text is notable for its discursive commentary on place, its foreword by Australian expatriate and Oxford literary scholar Peter Conrad, the unknown status of its contributors, and the fact it was resourced through crowdfunding. Crowdfunding is the practice of securing financial contributions from a large number of people via the internet. In the case of a book this works to cover the printing and distribution costs through presales. This paper proposes that collaborative projects such as *Transportation* are examples of new avenues for literary networking and discursive cultural exchange. Within the fields of adaptation studies, intertextuality, and cultural studies this paper explores literary cultural exchange as a process of adaptation that develops new audiences through creative practice.

Claire Jansen has been awarded an Elite Research Scholarship to undertake her PhD in Humanities at the University of Tasmania. Her research is in the area of adaptation and cultural studies with a particular focus on film and fiction, national identity, cultural diversity and migration. Claire received the University Medal from the University of Tasmania in 2007, and the Lithuanian Honours Scholarship. Her work has appeared in the *Journal of Ecocriticism*, *the Mercury*, *Cordite Review*, and *Transportation*. Before starting her postgraduate research in September 2014, Claire worked as an Adviser to the Tasmanian Government.

The Author is an *Autre*

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At the heart of this paper is a seemingly simple set of questions: What is an author? What is a reader? And what relation do these two figures bear to one another? Taking as a starting point Jacques Lacan's notion of the Other, I suggest that the two might be thought of as one and the same figure, albeit at different stages of their psycho-literary development. This re-conceptualisation of a debate that has existed since the New Critics first tried removing the author from Literary Criticism in the mid 1900s marks not only a change in direction for traditional author theory, but also suggests a new avenue of investigation for the use of psychoanalysis in the area of Literary Studies.

Luke Johnson lectures in Creative Writing and Literary Theory at the University of Wollongong and the University of Technology, Sydney. His scholarly research has found publication in such journals as *Texas Studies in Literature and Language*, while his creative work has appeared in a wide range of Australian literary journals. He has written opinion pieces for *The Age*, the *Drum* and *New Matilda*, and has been shortlisted for such prizes as the 2014 Josephine Ulrick Prize for Literature and the 2015 Varuna Publisher Introduction Program.

The Inherent Interdisciplinarity of a Postcolonial Symptomatology Methodology

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Most methodologies found under the aegis of postcolonial theory do not conceptualize the lived experience of bodies within their material environments as being fundamentally a question of health and capabilities, and so do not recognize the societal diagnoses many postcolonial authors make within their literary works. Therefore, current reading practices do not enable empirical interrogations into how the material conditions and relations of embodiment within postcolonial nations pose points of blockages (along potentially liberatory ‘lines of flight’) that limit their citizens’ force of existing and power of acting.

Deleuze’s symptomatology provides a way of reading postcolonial literature politically and diagnostically, but it lacks the socio-economic factors of analysis necessary to diagnose a specifically postcolonial malaise, or to evaluate postcolonial wellbeing.

This paper constructs a social-literary methodology to diagnose ‘postcolonial health’ by supplementing Deleuze and Guattari’s schizoanalytic approach to literature with Amartya Sen’s capabilities approach to development.

Don Johnston received his B.A. in English Literature from the University of Colorado in Boulder and his M.A. in the same from Colorado State University. He is currently a fourth year PhD Candidate at the University of New South Wales. His dissertation, *What Can a Body Do? Deleuze, Health and the Elaboration of a Postcolonial Symptomatology*—a socio-literary investigation into what postcolonial novels reveal about the health of the people and societies they depict—has been accepted for publication by the Edwin Mellen Press. At UNSW, Don has tutored sections of *Introduction to English: Early Modern to Modern*, and he has taught *Introduction to Literature* and *College Composition* at Colorado State University. He has worked internationally in the humanitarian field for over a decade and most recently presented papers at the Australian Association for Professional and Applied Ethics, the Modernist Times Symposium, and at the Australian Modernist Studies Network’s Conference on Transnational Modernisms.

Reformance: The Shifty Poem

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Poems - spoken, written, printed, digitally produced, performed, etc – are made with various technologies. They have multiple heritages and beginnings, and exist in multiple forms, and versions. In these ways, as in other ways, they are relational, they are works-in-process. Alongside these notions, this paper will explore, from the perspective of making and/or producing texts, the capacity for modularity in poems so that various parts or elements can be re-used and re-combined for different purposes. It brings up the idea of recycling, repurposing and reformance, of finding new and various uses or placements for a specific word, phrase, line or series of words, phrases, lines, sentences, poetry ideas. It looks at writing for specific and separate purposes as well as writing in or with a variety of media and/or with other collaborators, whether poets or other artists.

Jill Jones won the 2015 Victorian Premier's Literary Award for Poetry for her eighth full-length book, *The Beautiful Anxiety* (Puncher and Wattmann, 2014). Her work has featured in recent anthologies including the *Macquarie PEN Anthology of Australian Literature* and *The Penguin Anthology of Australian Poetry*. She has collaborated with visual and sound artists on a number of text-image projects. An entry on her work was included in the most recent edition of *The Oxford Companion to Modern Poetry in English*. She is a member of the J.M. Coetzee Centre for Creative Practice, University of Adelaide, where she also teaches.

David Malo and the Conundrum of Christian Conversion

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David Malo can be credited with offering one of the most profound prophecies of the power and impact of Imperialism and colonisation on the indigenous Hawaiian people and society. A servant of the Hawaiian monarchy, Malo was afforded opportunities unavailable to many other Hawaiians, one of which was Western schooling under the guidance of the missionary teachers of American Board of Commissioners for Foreign Missions. His rise to prominence in post-contact Hawaiian society arose from that connection. His Christian conversion and his tutelage under the missionaries' direction led to the publication of his *Hawaiian Antiquities (Moolelo Hawaii)*. This text highlights the extent of his Christian conversion and assimilation into Western culture and offers an insight into his acknowledgement and affirmation of the elevated status of all things European synonymous with the colonised elite described by Frantz Fanon. This paper proposes to explore those complexities.

Shayne Kearney received a PhD from the University of Wollongong for the thesis entitled *Missions, Education and Literature in Oceania: With emphasis on Papua New Guinea* in 2011. Her interest lies in colonial and post-colonial literatures, particularly the impact of British Imperialism and its adjuncts on the indigene writer. She is especially interested in the phases of these writers identified by Frantz Fanon as the 'intellectual elite' and the way in which they have challenged and 'written back' to the canonical centre of Western literature. She currently tutors a diverse range of fields and genres at the University of Wollongong.

Literary Reading in the Extraliterary World

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To read space is to, at once, read history, subjectivity, and politics. To read through architecture is to localise these contexts within a place and time. The merger of spatial analysis and literary studies, as anticipated by postcolonial and world literary discourse, has emerged as a vital critical practice in literary studies today. Such a move signifies the blurring of categorical understanding and disciplinary parameters to allow for more contextualised readings of the way texts are constructed. This paper merges critical practices of urban studies, geography, architectural theory and varying literary discourses to illustrate the critical potential enlivened by combining analytic networks in literary analysis. Specifically, my paper focuses on modernist and mid-century literary writing with the aim of showing how critical practices of reading literature can benefit from active redefinitions of what literature is, where it is generated and the politics inherent to both writing and reading.

Jasmin Kelaita is mid-way through the PhD program at the University of New South Wales. Her research focuses on the nexus between subjectivity and architecture in the modernist and mid-century fiction of Jean Rhys and Elizabeth Bowen. She primarily seeks to understand how the subject is developed in relation to the architectural spaces it inhabits in these authors work. This project draws from a range of disciplines in order to divulge the manifold ways subjectivity, architecture, and fiction can interpenetrate one another and reveal overlooked or silenced voices in literary criticism.

Published, Unpublished, Performed, and Archived: Theatre Works in AustLit

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AustLit records information about works of literature within a widely defined scope. Less well-known is our commitment to recording detailed information on works for theatre from the colonial period to the present. The fact that most performance works are not usually published in print form means that information must be derived from other sources and the National Library of Australia's newspapers digitisation project has allowed AustLit researchers to discover and record details of performances at theatres around Australia; building up a much more accurate picture of the place of theatrical entertainment in society. Archival collections of theatre records and theatre magazines are also crucial in recording available information about performance history.

This paper will present AustLit's rich collection of theatre-related records bringing the audience up-to-date with what is available. It will also present a new method of using the AustLit Content Management System as a way of supporting student research into Australian theatre history. In a collaboration with the Fryer Library at the University of Queensland, the Eunice Hanger Collection of Australian play scripts is used as the archival foundation for student-led research into the performance history of works, the lives of playwrights and the history of theatres. The outcomes of their research is then reviewed and, if deemed of a high enough standard, published as an exhibition within AustLit. It forms a citable outcome of a student's portfolio of achievements and can underpin later research. This is an exciting new use of AustLit as both research and teaching infrastructure and demonstrates our efforts to ensure it remains a vital and relevant facility even in the face of funding constraints.

This paper is part of a panel on **Theatre**.

Kerry Kilner is the Director of AustLit (www.austlit.edu.au) and Research Fellow in the School of Communication and Arts at the University of Queensland. She teaches an upper level undergraduate course in Research Methods which deploys AustLit as research and publishing platform.

‘Beyond the Measure of Men’: Gender Bias in Literary Prize Culture

Natalie Kon-yu: Natalie.KonYu@vu.edu.au

In this paper I will argue that when work by women is praised by the literary establishment, that it is because, by and large, the work adheres to or exemplifies what can be termed as ‘masculine’ writing. The history of the Man Booker Prize for Fiction, the Pulitzer Prize, the Miles Franklin Literary Awards and the Nobel Prize for Literature demonstrates that these prizes overwhelmingly are typically awarded to male authors. I would argue that when female writers *do* win these prizes, it is because they conform to, what Roxane Gay has termed, ‘the measure of men’ within literature. Looking at the reception of the books recently won by women, particularly Evie Wyld’s *All the Birds, Singing*, I will suggest that parity in literary prizes can only be achieved when we stop adhering to ‘traditional’ ideas of important literature.

Natalie Kon-yu is a lecturer at Victoria University and her critical and creative work has been published in a number of journals. She is a contributing editor of *Just between Us: Australian Writers Tell the Truth about Female Friendship* and the forthcoming *Mothers and Others: Why not all Women are Mothers and not all Mothers are the Same*. Natalie was the Emerging-Writer-in-Residence at Katharine Susannah Prichard Writing Foundation, a recipient of the Australian Society of Author’s Mentorship and her manuscript, *The list of missing things*, was long-listed for The Australian/Vogel award.

Australian Women's Literature's Articulation with Discursive Networks of Sexual Violence

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Despite the silence that arises from the non-reporting of sexual violence, Australian statistics indicate that most women who experience it speak about it to family and friends within the private sphere. Australian women's literature extends these private conversations into the public realm through its ability to imaginatively investigate the intimate effects of sexual violence. It is able thus to articulate with and critique other discursive networks around sexual violence, (such as feminism). Literature can be a particularly significant vehicle for Indigenous and minority women, for whom the risk of sexual violence is higher and the avenues for reporting it more restricted. This paper presents two case studies of sexual violence in contemporary Australian literature which re-think victimhood. The first examines how Aboriginal women's 'protest' writing overtly denounces sexualized violence. The second explores how a recent novel, *What Came Before* (2014), by non-Indigenous writer, Anna George, textualizes white middle-class sexual violence.

Anne Brewster teaches at the University of New South Wales. Her books include *Literary Formations: Postcoloniality, Nationalism, Globalism* (Melbourne UP, 1996), *Aboriginal Women's Autobiography* (Sydney UP, 1995) and *Towards a Semiotic of Post-colonial Discourse: University Writing in Singapore and Malaysia 1949-1964* (Heinemann Asia, 1988). She co-edited, with Angeline O'Neill and Rosemary van den Berg, an anthology of Australian Indigenous Writing, *Those Who Remain Will Always Remember* (Fremantle Arts Centre Press, 2000). Her new book *Giving This Country a Memory*, a collection of studies of Aboriginal literature and interviews with Aboriginal writers, is coming out with Cambria.

Sue Kossew is Professor of English at Monash University. Her research is in contemporary post-colonial literatures, particularly on the work of J.M. Coetzee and on contemporary women writers. Her books include *Pen and Power: A Post-colonial Reading of J. M. Coetzee and André Brink* (Rodopi, 1996), *Critical Essays on J. M. Coetzee* (G.K. Hall, 1998), *Re-Imagining Africa: New Critical Perspectives* (ed. with Dianne Schwerdt, Nova Science, 2001) and *Writing Woman, Writing Place: Australian and South African Fiction* (Routledge, 2004). She has edited *Lighting Dark Places: Essays on Kate Grenville* (Rodopi, 2010) and co-edited *Strong Opinions: J. M. Coetzee and the Authority of Contemporary Fiction* (Bloomsbury, 2011).

**‘White Woman’s Chador: The Moral Eye and the Limits of Sympathy
in Geraldine Brooks’ *Nine Parts of Desire*’**

Christopher Kremmer: c.kremmer@unsw.edu.au

Before 9/11 and the ‘War on Terror’, expatriate Australian writer Geraldine Brooks donned the veil to venture into the lives of Muslim women in the Middle East. Her book, *Nine Parts of Desire* was seen at the time as an insightful account that avoided stereotypical representations of Muslims and Islam. In the twentieth year since the book’s publication, this paper revisits the Pulitzer Prize-winning author’s attempt to meld a sympathetic account of Islam with her own Western, liberal convictions. What should we make of contemporary criticism, some of it from Muslim women, that the book is both patronising and orientalist in approach? Can literary and narrative non-fiction – so rich in affect and the personal voice – illuminate commonalities across cultural and ideological divides? Or, in the age of globalised terror, are we trapped between, on the one hand, a desired human inclusiveness, and on the other hand, a value system grown brittle with outrage in response to daily mediatised depictions of horrifying political violence?

Christopher Kremmer teaches literary and narrative journalism in the School of the Arts & Media at the University of New South Wales. A graduate of the University of Canberra, he is the author of *The Carpet Wars: A Journey Across the Islamic heartlands* (HarperCollins Publishers, 2002) and co-contributor to *Courage Survival Greed* (Allen & Unwin, 2009) with Anna Funder and Melissa Lucashenko. His doctoral research, undertaken at the Writing & Society Research Centre, University of Western Sydney, explored truth claims in historical fiction. He is a published novelist and a Fellow at the Australia India Institute based at the University of Melbourne.

Picture This:
Australian Magazines, Contemporaneity, Visuals and Value 1920s-30s

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The golden age of the modern magazine (1920s-30s) was critically important in Australia's cultural history, as David Carter has argued, not least because it occurred before the institutionalisation of Australian literature. Magazines allow us, Carter (and other periodical scholars) have also argued, to view literature and culture in terms of their own contemporaneity. In the past, literary scholars have been drawn to periodicals as treasure troves of otherwise uncollected, original literary content as it was presented and circulated in its own day. Latham and Scholes argue that magazines should instead be read as integrated structures, rather than strip-mined for their literary content. With this point in mind, this paper considers magazines themselves as a kind of network, one in which the network features of power and value are at work, and in so doing it focuses on the relationship between pictorial content and literature in Australian quality magazines of this era, with some consideration of the broader networks of travel and literary/ artistic repute.

This paper is part of the panel **Networks of Mobility: Place, Space and Value**, which proposes to consider a number of modern non-canonical Australian writers, texts, and artists that bear witness to the phenomenon Robert Dixon (2014) has recently described as occurring before and alongside the rise of cultural nationalism, in which the Australian continent, nation, and its literature were 'non-isomorphic.' Broadly conceiving networks of mobility in terms of physical travel through space and in terms of social aspiration, these papers will draw on periodical studies, the middlebrow, gender studies, and issues of literary and artistic repute to consider the relations between place, space, and value.

Victoria Kuttainen (PhD UQ, MA & BA Hons UBC) is Margaret and Colin Roderick Scholar in the Department of English at James Cook University. She is currently co-investigating the engagement with the Pacific in Australian magazines of the 20s and 30s, with postdoctoral fellows Drs Sarah Galletly (JCU) and Susann Liebich (Heidelberg).

A Biographer's Tale: Writing the Biography of Thea Astley

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Twenty years ago the frustrations of literary biographers were exposed in Ian Hamilton's study *Keepers of the Flame: Literary Estates and the Rise of Biography from Shakespeare to Plath*. It is timely therefore to consider what happens when a literary estate is *with* you, as was the case with my biography of award-winning Australian novelist Thea Astley.

How is interpretation of new literary evidence influenced by the biographer having a kindly 'keeper' instead of facing a hostile literary estate?

Biography is known to be a particularly consuming writing journey; a story 'in transit', and layered in its telling, with often long lapses of time between research and writing. Relationships are made or re-made in the shadow of such a transitional writing project, along with the changing perspectives of the biographer.

References

Hamilton, Ian. *Keepers of the Flame: Literary Estates and the Rise of Biography from Shakespeare to Plath*, Faber, London, 1994.

Karen Lamb is a Senior Lecturer in literature at the Australian Catholic University in Sydney, Australia. She edited the short story anthology *Uneasy Truces* (Penguin, 1990) and has been a regular contributor to the books pages of newspapers and journals. She is the author of *Peter Carey: The Genesis of Fame* (HarperCollins Publishers, 1992). *Inventing Her Own Weather*, a biography of Thea Astley, is her most ambitious project to date and is published by the University of Queensland Press (2015).

Where Two Points Meet: Book Reviews and the Australian Literary Field

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In their book *Networks, Crowds and Markets* Easley and Kleinberg describe the network as a useful tool of analysis because it provides a way of understanding complex relationships between objects, institutions or individuals, especially when patterns of authority or influence are diffuse. If we consider the Australian literary field as a network that connects readers, writers, critics, books, universities and the press, book reviews are a key point where non-expert readers encounter literary expertise and where literary value is attributed and mediated. This paper examines the role of reviews in Australian literary networks, bringing together the results of two preliminary studies: one into the changing shape of literary reviewing in Australia from 1985 to 2013, and another into how literary critics published in Australian journals use reviews in their research. These suggest that the nature of book reviewing in Australia has changed significantly over time and not in the ways that most people would expect. While reviewing culture (especially in its gendered aspects) has been actively discussed in the online public sphere, when academics use reviews we often use them blindly. They are indexed by our scholarly databases and used as evidence for major research projects, without thinking about the forces that shape them, and that in turn shape our research.

Melinda Harvey is a Lecturer in English at Monash University and Director of its Centre for the Book. She has worked as a literary critic for over a decade, reviewing books for publications such as *The Australian*, *The Age*, *The Sydney Morning Herald*, *Australian Book Review* and the *Sydney Review of Books*. She convened the symposium *Critical Matters: Book Reviewing Now* in Melbourne in April 2015.

Julieanne Lamond is a Lecturer in English at Australian National University. Her research and teaching focus on Australian literary culture at the turn of the twentieth century, and the intersection between literary and popular cultures of reading. She has published essays on Australian writers (Rosa Praed, Barbara Baynton, Steele Rudd, Miles Franklin, Christos Tsiolkas), gender and Australian literary culture, digital approaches to studying the history of reading, and mass market fiction at the turn of the twentieth century.

Kartini and Miles Franklin: Sparking dialogue and cross-cultural connection through reading Indonesia and Australia side by side

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If literature is indeed a 'meeting point for intersecting lines of thought and feeling about the world', then bringing Australian and Indonesian literary writers, readers and texts to conversation, cross-cultural encounter and connectedness has potential to reshape the Australian imaginary in relation to Indonesia and vice versa. If literature contributes to embodied experiences in the reader, and gives rise 'to new forms of subjectivity, culture, and life', then reading the other's literature could productively enable Australian readers to deal with their own 'otherness and foreignness' in the world (Schwab, 2012). While genuine cross-cultural encounter can be profound, intense and awkward, it also involves 'risking the self so that it may be broadened and deepened', and 'rooted fully in its time and place in a way that is effective, responsible, and imaginatively rich' (O'Connor, 1995). In relation to Indonesia and Australia, literature and literary criticism could spark creative and positive interconnection and dialogue beyond discursive domination or the Orientalist will to demonise or exoticise.

Annee Lawrence's research interests include ethics, aesthetics, alterity and form in the cross-cultural novel, writing as an embodied process, and Indonesian and Arab writing. Her PhD, completed at the Writing and Society Research Centre, University of Western Sydney, included a novel set in Australia and Indonesia. She has published in the *Griffith Review*.

Networks of Survival and Continuance

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Since the first ships of the British diaspora sailed into the Eora lands and waters in 1788 Aboriginal literacy of land and storytelling practices came under threat. As subsequent fleets came Aboriginal populations were in many cases decimated with the survivors being pushed to the fringes of the lands now occupied by settler society. Unlike many other diaspora, the British quickly became an oppressive majority and active efforts were made throughout the nineteenth and twentieth centuries to either eradicate or forcibly assimilate Aboriginal people and culture. Yet our stories survive. This paper looks at the role of memory and testimony in Aboriginal writing today, the continuation of Aboriginal storytelling through networks of survival and the transition of story from oral to print culture.

Jeanine Leane is a Wiradjuri poet, author and scholar. She is an ARC Research Fellow at the Australian Centre for Indigenous History, Australian National University.

The Poetics of Food in Contemporary Poetry

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Pablo Neruda writes, in 'On a Poetry without Purity,' that the poetry we seek is 'nothing deliberately excluded, nothing deliberately accepted, entrance into depth of things in a headlong act of love.' Poetry, as exemplified in particular in Pablo Neruda's odes to food, including wheat, tomatoes, potatoes, onions, artichoke, through detailed observation and transcendental imagery, is an exaltation of the quotidian. They demonstrate the metaphysical capacity of the long-debased sense from Plato to Hegel: taste. My paper will look at three contemporary poems with a focused imagery on food, David Brooks' 'Mangoes,' Anthony Lawrence's 'Eating Mussels,' and Henri Cole's 'Sardines,' investigating how poets approach gastronomic details, and how they go beyond the materialistic sensuousness of eating to the spiritual lineage of poetry in the acts of cooking, biting, and chewing, that food through the poet's eyes can be redeemed as an opening to spirituality and complexities of beauty, and hence higher types of knowledge.

Belle Ling is a doctoral student in Creative Writing at the University of Queensland. She received her Bachelor of Arts in English Studies from the University of Hong Kong, and she later finished a Master of Creative Writing at the University of Sydney. Her book of poems, *A Seed and a Plant*, was shortlisted as a finalist in the HKU International Poetry Prize 2010. She was the Associate Editor of *Yuan Yang: a Journal of Hong Kong and International Writing*. In the spring of 2014, she was awarded a writer's residency at PLAYA, in the Oregon Outback, near Summer Lake, where she undertook a poetry project on ecopoetics. She is now working on a collection of poems that reveals a new reciprocity with the environment through a dialogue with the quotidian.

Travels in the Scriptorium: Mapping Paul Auster's Networks

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In this paper, I consider network theory as a way to examine how Paul Auster's short novel *Travels in the Scriptorium* (2006) is able to discuss its immediate context without reference to an external state of affairs. The novel, marked by a pronounced hermeticism, is about an amnesiac man who is locked in a minimally furnished room, and is focalised exclusively from a camera hidden in the ceiling. Moreover, in a classically metafictional move, the novel is populated by characters drawn from Auster's prior works, and casts its protagonist as their author. Drawing from cognitive theory and digital humanities, I explore the relationship between *Travels* and Auster's other works in terms of a transtextual network, which I then use to read the novel as presenting itself as unable to signify the events and aftermath of 9/11, which is here seen as a referential void around which the discourse of terrorism flows.

Nick Lord is a PhD candidate in the University of Queensland's School of Communication and Arts. His dissertation uses the spatial configurations of the labyrinth and the lacuna to develop a spatial poetics of metafiction. His work on metafiction has appeared in *Critique: Studies in Contemporary Fiction*.

The Shimmering Image: Poetry and Paying Attention

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As the American poet Jane Kenyon noted, the metaphoric capacity of the image operates as the ‘engine of poetry.’ With its dual capacity for reflecting and shaping experience, the image is both the compelling driver and the imaginative subject of poetry itself; indeed, poetry is *about* the business of paying close and focused attention to the specificity of place and the external, the subsequent evocation of that specificity within the craft of poetic language and finally a reader’s subjective engagement with such an ‘apparition’ of the external. Using two examples from my own poetry, ‘What Isaac Newton Saw’ (*Plumwood Mountain*) and ‘Monet: Series,’ this paper will consider this function of the poetic, where the subject of poetry can be identified as the intensity or translucence of the image, both as perceived and composed. Rebus-like, the image marks the poem’s bi-directional segue between the interpretative eye of the poet and, as Charles Wright put it, the shimmering fields of seen and unseen worlds.

Rose Lucas is an academic who teaches and researches in the areas of poetry and poetics, contemporary feminist literature and cinema studies. She has taught at Monash University and at Victoria University. She is co-author with Lyn McCredden of *Bridgings: Readings in Australian Women’s Poetry* (Oxford UP, 1996), and has a wide range of journal publications. She is also a widely published poet; her collection *Even in the Dark* was published in 2013 (U of Western Australia P) and was the winner of the Mary Gilmore Award 2012-2014.

Das richtige Leben im falschen: Marketing, Media and their Discontents

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Recent work on what Beth Driscoll calls the ‘new literary middlebrow’ has gone a long way to displacing an older position that wants to defend aesthetic autonomy from the incursions of commercial, governmental and broadly instrumental logics. This work celebrates the incorporation of literature into commercial structures and media networks. It also suggests that these structures enhance the political or activist efficacy of literary culture. This talk will explore some of his work and explain how its account of literature’s incorporation actualizes the pessimism of what Adorno called ‘pseudo-culture.’ But rather than returning to an outmoded and idealistic notion of aesthetic autonomy, we can draw on critical theory to reimagine the radical possibilities of networked cultural production. Some of these possibilities are made tangible in the recent work of the German novelist, cultural critic and media activist Friedrich von Borries, who stages the interplay between mainstream literary publishing, marketing, social networking, and gaming, in the interests of a radical activism pitted against the commercial forms he appropriates. His novel *Das richtige Leben im falschen*, published by Suhrkamp in 2013, integrates Adorno’s critical theory into the space of popular fiction, but then integrates the book’s plot and its thematic components into a much broader media environment that essentially asks readers to transfer their reading experience into various forms of virtual activity (social networking, online shopping, and online gaming) that can mediate the formation of counter-hegemonic publics discernible in real time and space. What he produces is a vision of networked literary production that displaces the largely sterile opposition between autonomy and mainstream commercial incorporation.

Andrew McCann is an associate professor of English at Dartmouth College. Among other publications he is the author of *Popular Literature, Authorship and the Occult in Late Victorian Britain* (Cambridge UP, 2014), *Marcus Clarke’s Bohemia: Literature and Modernity in Colonial Melbourne* (Melbourne UP, 2004), and *Cultural Politics in the 1790s: Literature, Radicalism and the Public Sphere* (St. Martin’s Press, 1999). His book on Christos Tsiolkas, *Christos Tsiolkas and the Fiction of Critique: Politics, Obscenity, Celebrity*, is forthcoming in 2015.

Literary Studies and the Sacred

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‘The sacred’ is often dismissed as pre-modern, as not relevant in the contemporary world. However, many scholars would be wary of dismissing, for instance, Indigenous notions of sacredness in this way. In the literary scholarship of the sacred Australian scholars have lagged considerably behind international developments in research that is best represented in international journals such as *Literature and Theology* (U.K.) and *Religion and Literature* (U.S.A.).

This paper will indicate the global, and the specifically Australian, conditions that resulted in the separation of sacred and secular worldviews across the twentieth century. Section 116 of the Australian Constitution arguably provided an intensification and institutionalization of this split, particularly in establishing relations between church and state (see Hogan, 1981; and Barbelet, 2011); but more pertinently for this paper, in the ways that sacred and secular *knowledges and forms of artistic representation* have so often been kept artificially and unproductively discrete.

The paper will examine a number of contemporary Australian fiction writers who are overtly and putatively ‘secular’, reading them (against the grain, possibly) in the context of the dramatic changes currently occurring in scholarly and social environments, a context that some scholars identify as the movement from secular to ‘post-secular’ (Charles Taylor, Habermas). How might ‘the sacred’ be glimpsed in contemporary novelists such as Helen Garner, Christos Tsiolkas and Richard Flanagan? Is there a need for a new vocabulary of sacredness that is not simplistically opposed to ‘secularity’, but is in dialogue with it?

This paper is part of the panel **Australian Literature and the Sacred**.

Lyn McCredden researches and teaches at Deakin University, Melbourne, where she holds a personal chair. Her publications include *Tim Winton: Critical Essays*, (edited with Nathanael O’Reilly, U of Western Australia P, 2014) *Luminous Moments: the Contemporary Sacred* (ATF, 2010), and *Intimate Horizons: the Post-colonial Sacred in Australian Literature* (with Bill Ashcroft and Frances Devlin-Glass, ATF, 2009) .

Location, Location, Location: London's Smithfield Markets and the Politics of Sight/Site

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Nineteenth-century debates about animal cruelty at London's Smithfield Market were a significant manifestation of a humane concern for animal welfare coupled with a desire for order and social reform at a time when more domestic animals than ever before moved daily within the city. For nine centuries Smithfield had been the place to buy, sell, and slaughter live oxen, sheep, lambs, calves, and pigs. Located in the centre of the city the overcrowded market and its surrounds, including shops trading in animal by-products, became a particularly visible site of the horrors inflicted upon animals, and a target for reform efforts particularly after the outbreak of cholera in the 1840s. Popular mainstream publications such as illustrated magazines and serialised fiction evidence a growing repulsion, especially among the urban middle classes, not necessarily to the slaughter of animals *per se* but rather to its public visibility, and its perceived social consequences. Dickens's representation of Smithfield in *Oliver Twist* (1838) and *Great Expectations* (1861), for example, is inextricably linked to bourgeois fears about public order and violence among the lower classes.

The reading of animal and human interaction in texts about Smithfield presented in this paper is guided by Vinciane Despret's notion of interagency, in addition to Actor Network Theory (ANT). These explanatory frames serve to remind us of the presence of the silent workers that co-constitute our so-called human world; and that live animals, animal matter (or things) and human animals operate as a rapport of interconnecting forces, whether through co-operation or resistance. Central to this inquiry is the desire to shed new light on the historical evolution of a fundamental feature of capitalist production: the way in which unpleasant institutions, such as animal slaughter are kept as invisible as possible from the consuming public.

Jennifer McDonell completed a PhD at the University of Sydney. Her doctoral thesis examined the poetry of Robert Browning, and her master's thesis John Ashbery's poetry and the New York School painting. She is Senior Lecturer in English at the University of New England and has held full time teaching positions at the University of Sydney and the University of New South Wales (Canberra). Jennifer is engaged in a research project with Leigh Dale on the emergence of critical, creative and pedagogical discourses advocating the study of vernacular literature in universities, in England and its colonies in the second half of the nineteenth century; a joint project with Professor Russell McDougall and Professor Helen Tiffin on species and indigeneity; and is writing a book on literary representations of pets in Victorian literature.

Fiction for Geography: A Reading of Postwar Melbourne Novels through the Prism of 'Literary Geography'

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Over the past decade or so, moves to incorporate literary readings within human geography have seen the emergence of the subdiscipline 'literary geography'. In part, literary geography is a manoeuvre on the part of geographers to broker an interdisciplinary partnership with literary studies. This partnership would link the skills in spatial analysis that reanimated geography from the 1980s, with the established skills of literary scholars in the analysis of fiction. The purpose of all this is to continue improving understandings of the production of imaginary space, a task that, at least since the time of Henri Lefebvre, remains a fertile region of geographic pursuit.

This presentation will test the ambitions and the potential of literary geography through a series of reflections about a body of novels produced during and about Melbourne in the post-war era.

James McGregor is a lecturer in Urban and Regional Planning at the University of New England, Armidale NSW. Prior to this, James worked for several years as an urban planner in local government in the western suburbs of Melbourne, while continuing postgraduate study into the fiction of Melbourne of the postwar years. James is in the process of completing his PhD with Melbourne University, and has taught for several years at tertiary level in Victorian and NSW in the built environment disciplines (urban planning, architecture and urban design).

The Disappearing Animal: Representations of Nonhuman Animals in Contemporary Fiction

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John Berger notes in 'Why Look at Animals' (*About Looking*, 1980) that nonhuman animals are receding from urban human lives, replaced by commodified representations in popular culture. In this paper I identify three major tropes that shape representations of the human-animal boundary: anthropomorphism, metamorphosis and inter-species communication, asking whether literary representations enable new forms of human engagement with the nonhuman world? I also apply this question to my own creative work – short stories and a novel-in-progress – noting that there appears to be a huge discrepancy between the way we *think* about animals and the way we are *to* them. I argue that trying to represent this in fiction is almost as challenging as trying to rectify this in life. Australian novels such as *The Swan Book* (2013) by Alexis Wright, *Dog Boy* (2009) by Eva Hornung, and *Wish* (1995) by Peter Goldsworthy navigate these challenges beautifully and inspire this work.

This paper is part of the panel **The Environmental Humanities and the Literary Imagination**.

Laura Jean McKay is the author of *Holiday in Cambodia*, shortlisted for the NSW Premier's Literary Award and the Queensland Literary Award 2014. The collection was part of her MA on short fiction about Cambodia. Laura is now a PhD candidate at the University of Melbourne undertaking a critical/creative thesis on concept of representation of nonhuman animals in contemporary novels. Laura's work has been published in *Best Australian Stories*, *Meanjin*, and *Hecate* and won the Alan Marshall Award for short fiction. She is the recipient of a Martin Bequest Traveling Scholarship 2014. Her website is: www.laurajeankmckay.com

The Regional Archipelago: Re-membering literary networks

Elizabeth McMahon: e.mcmahon@unsw.edu.au

Donald Denoon has argued for the efficacy of re-visiting the older, pre-Federation formation of what was called Australasia, which included all the British dependencies in the South Pacific. Re-membering these connections, he suggests, could disrupt the insularity of Australia's self-conception, especially its construction of history post 1770.

Denoon's thesis has application for the literary context also. Specifically, it raises the question of how and why we might think of regional literary networks on either side of Australian Federation and subsequent reclamations of sovereignty by other territories and the double-edged sword of 'independence'. Within the globalised economy of literary production and circulation, how might the conception of a regional literary network expand the possibilities of creative understanding, exchange and identity?

This paper addresses these questions to construct a model for the comparative and collective investigation of literature in the region. In particular, it will consider the various conceptions of interchange, reception and dialogue that would undergird this distinctive literary network.

Elizabeth McMahon teaches in the English program at the University of New South Wales. She co-edits *Southerly*, Australia's oldest literary journal, and the *Rethinking the Island* series for Rowman and Littlefield International. Her research focuses on the geographical imaginary, particularly literary islands. Her monograph on Australia's island imaginary will be published by Anthem Press in 2015.

Resisting Aesthetics: New Ways of Theorizing Contemporary Indigenous Literature

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Although largely unacknowledged, the western concept of Aesthetics (as *Wissenschaft*) has firm roots in G. W. F. Hegel's *Philosophy of Fine Art*. This is the same Hegel who declared that Africa is not part of the historical world and barely acknowledged Australia as 'a superficial deposit of earth over rocks.' Thus, the study of literature and art that resists the kind of Europeanization that Hegel advocates must first separate itself from literary criticism that operates in an aesthetic mode. In this paper, I will argue for a literary theory that resists aesthetic ideology, and propose an alternative style of literary criticism that works from an allegorical structure. I propose that this non-aesthetic approach to literary criticism is especially important as post-contact/post-colonial literary works of indigenous peoples are brought into comparative relations with the historically European literatures that they both simulate and resist.

Brenda Machosky is an associate professor of English, University of Hawai'i West O`ahu. She published a revisionary study of allegory, *Structures of Appearing: Allegory and the Work of Art* (Fordham, 2012) from which much of her current work evolves. With a critical perspective on the western tradition of literary criticism, Brenda has recently expanded her field of study to include indigenous writers, particularly from Australia and Aotearoa/New Zealand, and the ways that English becomes an/other language in their works. She is also investigating the relationship between government policies and the ways that indigenous literature provides a significant response.

From Day Dawn to the Secret Cave: Nan Chauncy's Literary Landscape

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Nan Chauncy's first children's book *They Found A Cave* (1948) features four English children who run away from brutal caretakers to live in a cave with their Australian friend. The fictional cave was based on the real sandstone caves located in the Chauncy Vale wildlife sanctuary, which has been preserved since 1948. The domestic interior of Day Dawn, the basic cottage at Chauncy Vale where the author wrote her novels, seems to offer entry into Chauncy's mental world. This 'through-the-looking-glass-effect' is a common quality of literary sites that enable visitors to come into contact with the imagination of the author. Although Day Dawn presents itself as the origin of Chauncy's books, the caves are an essential part of the experience, encouraging the fusion of material place and fiction. This paper explores the interrelationships between text, house and landscape, arguing that the memorialisation of Chauncy Vale demonstrates a still vital realist desire to locate text within place.

This paper is part of the panel **Rethinking Literature and Place: Texts, Representation, Materiality**.

Brigid Magner teaches literary studies in the School of Media & Communication at RMIT University. She is currently writing a book on literary tourism in Australia.

Philosophy *contre* Literature: Derrida's *Glas*-style

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The relationship staged between the two columns of Jacques Derrida's *Glas* (1974) suggests a blurring of the boundaries between philosophy and literature. Drawing upon Derrida's discussion of the word '*contre*' ('counter' or 'against') in 'Countersignature' (2004), this paper will examine how the notion of *Glas*' two columns 'against' – as in, opposed to – one another is repeatedly undermined by a simultaneous and inseparable relation of the two columns 'against' – as in, in near proximity to or contact with – one another. In light of the considerable influence of Derrida's work in the field of literary studies, I aim to consider some of the implications of *Glas* for our broader understanding of Derrida's conceptualisation of literature and especially his own writing style. I argue that a specifically literary analysis of *Glas* can draw out Derrida's highly distinctive literary-philosophical method.

Jessica Marian is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her work focuses on the concept of style in philosophical and literary texts, in particular the work of Jacques Derrida, Luce Irigaray, Aimé Césaire and James Joyce. She has research interests in literature and philosophy, continental philosophy, literary theory, French literature and modernism.

On being a node with low vertex-connectivity in a distant network: Migration as suicide and self-parody

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Daniel Martín's last poetry book before migrating from Argentina announced in its back-cover that the author had committed suicide. At the time it was a literary hoax created to justify the promotion of the book while he was going to be absent from the country. With time, this metaphor revealed itself to be both fitting and very productive, as it allowed writing several meta-texts dealing with the multiple 'deaths of the author/scriptor'. They were written under the pseudonym 'Mario D. Martín', the supposed academic son of the avant-garde writer 'Daniel Martín', who was burdened with the task of resurrecting and promoting his father's literary production, and carried out the long-distance networking with publishing houses on his behalf. The many uses made of this suicide/resurrection metaphor for various stylistic and artistic purposes will be analysed and contextualised, as they address the legitimacy of creative writing in languages other than English in Australia.

Mario Daniel Martín is currently an associate professor in Spanish. His academic publications (under his full name) include papers on the Spanish-speaking community in Australia and the use of technology in language teaching. As an intentional fallacy literary critic, under the name Mario D. Martín, he published prologues and preliminary studies associated with his own creative work. As a creative writer, under the name of Daniel Martín, he has published four poetry books, two theatre books and two books of short stories, and written the scripts for three films and five theatre plays, all published and produced in Argentina.

The Fragment and the Dialogue: Obscurity, Irony, and Education [*Bildung*] via Indirect Communication in the Literary Philosophy of Friedrich Schlegel

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Outside of the very specific interest in the ‘fragment’ of thinkers such as Maurice Blanchot, Heraclitus’ importance to Schlegel is often overlooked in favour of the question of irony. Yet Schlegel deliberately employs both the fragment and the ‘ironic’ dialogue: his theory of the ‘dialogical’ novel, and of Socratic Irony, are, after all, published as fragments in the *Athenaeum*. Also, and not coincidentally, the philosophers most often equated with each form, Plato’s dialogical idealist Socrates and the ‘fragmentary’ philosopher of nature Heraclitus, can be regarded as the (ontological) prototypes for Fichte and Spinoza, the two opposed–yet for the German Romantics complementary–philosophers central to Romantic philosophy. This paper suggests that, as with the ‘complementary’ ontologies of Spinoza and Fichte, the fragment and the ironic dialogue are considered by Schlegel to be forms of (literary) indirect communication that must be merged in furtherance of the utopian *Bildung* of humanity.

Damien Marwood completed his PhD on the works of Jean-Luc Godard and William Gaddis at the University of Adelaide in 2014. He is currently employed in both casual teaching and the further study of the historical and contemporary relevance of German Romanticism and Romantic Irony, particularly as it relates to various formulations of the utopian. His most recent paper, ‘*Sur l’eau*, or ‘*Sur l’eau*? Adorno, Maupassant, and the Nightmare of Utopia,’ currently under submission, examined the importance of Guy de Maupassant’s two versions of ‘*Sur l’eau*’ to Adorno’s conception of utopia in *Minima Moralia*.

Reader Responses to Indigenous Australian Chick Lit

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This paper reports on a survey of reader responses to Anita Heiss' latest novel *Tiddas*, drawing chiefly on book reviews posted on personal blogs. My primary interest in conducting this research is to understand how readers interpret Heiss' fiction. In her memoir *Am I Black Enough for You*, Heiss highlights the 'non-Indigenous female market' as her 'key audience' (214), explaining that her books are designed to get readers 'engag[ing] more fully with more Indigenous literature' as well as 'help[ing] them to learn about a range of Aboriginal experiences' (224). Accordingly, I ask who is reading Heiss' fiction, whether her readers grasp the political content of her novels, and how receptive they are to her political message. This paper contributes to an emerging body of work on online reader responses, as well as shedding light on how Australian readers talk about issues relating to Aboriginal politics and identity.

Imogen Mathew is a doctoral candidate in the School of Languages, Literature and Linguistics at the Australian National University. Her research investigates Anita Heiss' role in the Australian literary, cultural and political landscape.

Antipodean Dream, Antipodean Nightmare: Spatial Ideologies in Australian Literature and Cinema

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It is impossible to overemphasise the significance of the Australian landscape in mythic-cultural formations of Australianness. Two dominant tendencies are immediately apparent when scanning its myriad formulations in Australian literature, cinema and art, as well as international literature, cinema and art about Australia: on the one hand, the landscape is often presented in its bush-idyll formation, as a space offering an egalitarian and harmonious opportunity for man to reassess and reassert his place in the natural order. On the other, as a sublime space – grand, grandiloquent and at times terrifying in its vastness and emptiness, a spectral Antipodean environment that seems ‘naturally’ to lend itself to gothic sensibilities. A great deal has been written about each of these tendencies in Australian Studies, both popular and academic, over the past hundred years or so. These tendencies are not as ‘different’ as cultural critics sometimes imply – they are two sides of the same coin – and, I will argue through comparative discussion of Kenneth Cook’s novel *Wake in Fright* and Justin Kurzel’s film *Snowtown*, are equally the products of a fetishisation of spatiality that has been and continues to be ideologically motivated. This emphasis on space in the Australian mythic mystifies actual class relations, often formulated along lines of race and colonial expansion, as well as glossing over gender exploitation and inequality.

Ari Mattes received his PhD from Sydney University (2010) for a thesis looking at the development between nineteenth-century American literature and American action cinema. He is currently Lecturer in Media Studies at the University of Notre Dame, Australia [Sydney]. He has had scholarly articles and short fiction published in Australian and international journals, and is writing a crime novel set in far North Queensland, *The Soldier*.

Iranians as Others in Australian Literature

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In this paper, I explore the representation of Iran and Iranians in Australian Literature, asking to what extent this representation corresponds with postcolonial theory, especially Said's Orientalism. I illustrate this argument by a reading of *Citiplex: A Story* by Paul Rigby. The main subject of the novel is the journey of Sacha and Troy from Australia to Iran to Scotland, and their involvement in the New Age Movement. Sacha is depicted as an outsider, a Muslim Iranian woman who suffers under a patriarchal regime even after she has escaped from the country. Elements in the novel make it clear that it is written from a Western point of view, making distinctions between East and West. For example, when Sacha and Troy talk about demonstrations in their countries, the narrator remarks that in Iran people are shot, but not in Australia. I will ask whether Iran is merely a passive presence in its construction as the West's 'other'.

Farzaneh Mayabadi is a PhD student in the University of Wollongong. Her current project is 'Representation of Iran and Iranians in Australian Literature'. Her Master thesis (UOW) on connections between Thomas Hardy and John Stuart Mill's views on the position of women in society was passed with Special Commendation for Outstanding Thesis.

**The Fall of the House of Appleyard:
The Sentient House in Joan Lindsay's *Picnic at Hanging Rock***

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Although Lindsay's *Picnic at Hanging Rock* is not usually considered a 'haunted house' novel, this paper examines the ways in which the 'Italianate mansion' that houses Appleyard College is a 'sentient' house that works in collusion with the geological formation that is Hanging Rock to undermine the 'replica British culture' (Rudd 117) created by the College's headmistress Mrs. Appleyard. Using 'thing theory' as defined by theorists Bill Brown and Elaine Freedgood, this paper demonstrates how the 'thing' qualities of Appleyard College make the house rise above pure setting: Appleyard College is not merely an object, but a 'thing,' instrumental in the demise of headmistress Mrs. Appleyard and her school. Just as postcolonial scholar Ken Gelder asserts that 'white settlement' in Australia is 'fundamentally *unsettled*' (xi), so too does the 'unsettling' of Appleyard College reveal the house's 'nightmare' (Tilley 72) qualities in its refusal to help maintain Mrs Appleyard's colonial fiction.

Suzette Mayr is a PhD student in the School of Arts and Media at the University of New South Wales, and her dissertation examines the 'sick building' as a kind of 'haunted house.' She is the author of four novels, including her most recent book *Monoceros*. Her work has been translated into German and Italian, and has been nominated for numerous prizes including the Commonwealth Prize for Best Book in the Canada-Caribbean Region, and the Scotiabank Giller Prize. She is a winner of the ReLit Award and the City of Calgary W.O. Mitchell Award.

The Humanitarian Politics of Eleanor Dark's *Slow Dawning*

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For many years Eleanor Dark was regarded as one of Australia's literary foremost writers, but in recent years she has slipped from the literary establishment's memory mainly because many of the ideas encapsulated in her novels now seem less radical than at the time of her writing. One book in particular has remained out of print since it was first published, perhaps tragically so since it remains unnervingly relevant today, dealing as it does with what many would regard as ongoing feminist and medical issues, but also the commitment to interpersonal and community caring. *Slow Dawning* written in 1926 was Dark's first novel and it tells the story of a 25-year old female doctor who enters General Practice in the imaginary country town of Kawaka. My focus will be on reading this novel using a framework that allows us to unravel what I will call its humanitarian politics. This is a framework that was overlooked at the time of publication in 1932 and it continues in Australia and elsewhere to be overlooked in the twenty-first century when for a variety of reasons it is arguably much needed.

Anne Maxwell completed her BA and MA at the University of Auckland and her PhD at the University of Melbourne where she is currently associate professor teaching full time in the English and Theatre Program in the School of Culture and Communication. Her published articles span colonial and postcolonial literature and theory, colonialism's visual cultures and eugenics, New Zealand, Australian, British literature and cultural history. Books include *Colonial Photography and Exhibitions* (Leicester UP, 1999 and 2000), *Picture Imperfect: Photography and Eugenics* (Sussex Academic Press, 2009), *Maoriland Stories*, an edited collection of stories by the early NZ writer Alfred Grace (Ngaio Press, 2009), and *Colonial Australian Photography: The Early Years*, edited with Josephine Crocci (forthcoming, 2015). She is currently working on a major study of early women photographers of the Asia-Pacific, due for publication in 2016.

The Transnational Turn in Indigenous Literary Studies

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What impact has the 'transnational turn' in literary studies (Paul Jay, *Global Matters: The Transnational Turn and Literary Studies*, Cornell UP, 2010) had on indigenous literary studies? Cherokee scholar Daniel Heath Justice has identified how critics of indigenous writing have recently moved beyond debates about aesthetic and/or rhetorical features of indigenous writing to examine the 'larger matrix of relationships, influences and effects' of indigenous writing (2). This 'larger matrix' includes the transnational connections and influences of indigenous writing. This paper seeks to further theorise Justice's 'matrix' by bringing together work on indigenous poetics and indigenous rhetorics from different national contexts and searching for commonalities and points of differentiation. Questions will be asked about the dependency of epistemologies, aesthetics and political argument on (ancient and modern) national contexts, and the possibilities and potential pit-falls of transnational indigenous studies.

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Benjamin Miller is a lecturer in the School of Letters, Art and Media at the University of Sydney. He has published on the writing of David Unaipon, the films of Rachel Perkins and Charles Chauvel, and representations of Aboriginality and blackness in early Australian and American drama. His current research examines the connections between Australian and American indigenous writing.

Story, Landscape, Memory: The Enduring Power of the Notion 'Troy'

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Achilles' heel, the Trojan horse, Cassandra: these motifs, which have their origin in the story of the Trojan War, live on as useful metaphors in our everyday lives today. The Troy-story--its origins and its disastrous conclusion (for the Trojans, at least), and the consequences for the wider Mediterranean region--continues to be a significant element of the cultural heritage of the Western world.

My task in this paper is to begin an analysis of why this might be so. Why has the Troy-story been more enduring than, for example, the story of Thebes in Greece, which also spawned a wealth of myth? What are the factors that have imprinted the Troy-story so firmly on collective memory?

My discussion will consider Homer's *Iliad* and its reception, visitors to the site of Troy, the landscape around Troy and its visual prompts, archaeological excavation, and the Gallipoli campaign.

Elizabeth Minchin is Professor of Classics at the Australian National University. Her research areas include the Homeric epics, the application of cognitive studies to the Homeric epics, the landscape of the Troad and the Hellespont and the role of memory. Her publications include *Homer and the Resources of Memory: Some Applications of Cognitive theory to the Iliad and the Odyssey* (Oxford UP, 2001); *Homeric Voices: Discourse, Memory, Gender* (Oxford UP, 2007); and, as editor, *Orality, Literacy and Performance in the Ancient World* (Brill, 2012).

Danubian Travel Writing and the Competing Ideas of Tradition

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In 1981, the sociologist Edward Shils complained of tradition's 'long exile from the substance of intellectual discourse', an exile that his own work did much to end. Yet despite the re-emergence of tradition in literary studies since then—often under the guise of concepts such as influence, reception, memory, canonicity, and genre—Shils's theory of tradition has been largely overlooked in favour of accounts (e.g., Eric Hobsbawm's) that treat tradition as a function of social and political power.

This paper contrasts Shils's ideas with those of other major theorists of tradition, including T.S. Eliot, Harold Bloom, Raymond Williams, and Eric Hobsbawm. Evaluating their conflicting notions of tradition with regard to my own research on British travel writing about the Danube River, this paper argues that a more descriptive and less ideologically loaded formulation of tradition, such as Shils offers, would allow for a greater understanding of literary works in their historical dimension.

Evan Milner is currently studying for a PhD in English Literature at the University of Wollongong. His research explores the history of British literary travel in the Danubian region from the early seventeenth century to the present. His interests include the role of tradition in literary production and reception; links between Romanticism and Modernism; reading; and interpretation, especially the problem of authorial intent.

Examining Australian Literature with Australian Linguistic Models

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In this paper we start with the observation that there has been surprisingly little analysis of Australian fiction using stylistic methods – i.e., linguistic approaches to literary interpretation – despite the fact that the linguistic model perhaps most closely associated with stylistics, Systemic Functional Linguistics, has been developed largely on Australian soil. In Part 1 we review what stylistics claims to offer literary studies (e.g., Halliday ‘Linguistic Function’, Leech and Short, Hasan, Toolan, Butt & Lukin), then briefly trace the history of influential discontent with stylistics (e.g. Fish) and its counter-arguments and more recent directions internationally (e.g. Hoover; Hoover, Culpeper and O’Halloran), and give a snapshot of stylistic work on Australian authors to date. In Part 2 we discuss some stylistic aspects of a recent study of Olga Masters (Nguyen) by way of illustrating the need for linguistic analyses to be relevant by engaging with debates in the literary field – in this case challenging the view that Masters was an ‘ordinary’ woman writing ‘ordinary’ stories about ‘ordinary’ people, and presenting evidence of persistent feminist design in her writing.

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Alison Moore is a Lecturer in English Language and Linguistics in the Faculty of Law, Humanities and the Arts at the University of Wollongong. Much of her research uses linguistic techniques to examine how agency and identity are construed in text and in embodied interaction. Recent publications address identity work in activist discourses against factory farming, the negotiation of agency through body alignment in surgical teams, and challenges for stylistic method - from literary enquiry to analysing mental health treatment. She is currently Vice President of the Australian Functional Linguistics Association and an editorial board member of *Animal Studies Journal*

Thu Hanh Nguyen is currently a PhD student at the University of Wollongong. Focusing on the role of linguistics in interpreting literary works, her present research is an opportunity to explore in some detail how subtle linguistic patterning is deployed to set up texts and ideologies. It aims to bring greater transparency to the analytical process of reading texts, enabling a detailed and systematic account of how literary texts are constructed to represent Australian femininity.

**‘A recognised trouble-maker wherever he goes’:
Redacted affect and the international reach of ASIO’s cultural Cold War**

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The Eastern Bloc publications and travel of Australian postwar writers Frank Hardy, Dorothy Hewett and others were closely followed by the Australian Security Intelligence Organisation in the 1950s and 1960s, in an endeavour parallel and yet opposite to the kind of surveillance exercised over their notional enemies (and them) by the Stasi or by Soviet agencies. ASIO’s files richly document these excursions behind the iron curtain, exposing the means by which state security secretly documented, and also shaped and determined, the lives and work of key cultural figures, including their engagement with the world at large. What do we make of these files now – made in secret, kept secret, aiming to silence, but now employed as powerful forms of counter-history?

A negative literalisation of Paul Ricoeur’s oppositely configured ‘hermeneutics of suspicion’, the formal narrative modes of testimonial distrust and affective (mis)recognition at work in the files are greatly revealing. As contemporary cultural attention switches from the subjects of the files to the reporting operatives—the agents themselves, spies in the heart of Australian cultural life—the redacted evidence of their watching, reading, recording and reporting exposes the determining conflict between privacy and secrecy at the heart of surveillance, and registers the profound epistemological uncertainty on which, as Timothy Mellor argues, the secret state depends.

Nicole Moore is an ARC Future Fellow at UNSW Canberra. She is author of *The Censor’s Library* (U of Queensland P, 2012), editor of *Censorship and the Limits of the Literary: A Global View* (Bloomsbury, 2015), co-editor with Christina Spittel of *South by East: Australian Literature in the German Democratic Republic* (Anthem, 2015), and with Nicholas Birns and Sarah Shieff *Australian and New Zealand Literatures* in the MLA Options for Teaching series (2016). She is an executive member of the Australian University Heads of English (AUHE) and the UNSW representative on the *AustLit* advisory board. Her fellowship allows her to begin a biography of Dorothy Hewett.

Diasporic Asian Trauma Narratives: Remembering and Commemorating Genocide

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Remembering and recording histories of trauma is gaining precedence in second generation diasporic Asian fiction and memoir, serving as a revisioning of lived historical experiences presented in museums, or sites of memorialisation. The rise in second generation narratives of trauma reimagines and contests the notion of the happy refugee story, of a past that is somehow magically obliterated with the immigrant crossing. The paper will explore whether the rise in second generation acts of transferring the memory of trauma gives rise to new ways of thinking about constructions of individual, community and national identity. It takes as a case study, the representation of the Cambodian genocide in fiction and memoir and the rise of 'disaster tourism' to sites such as the Tuol Sleng Genocide Museum in Phnom Penh and Choeung Ek, the Killing Fields Memorial, 17km South of from Phnom Penh. This paper seeks to address how literary representations and sites of commemoration can act as tangible gaps between a haunted past and a way to haunt and remind the present and future of the consequences of the world ignoring acts of gross inhumanity.

Robyn Morris (PhD) lectures in the English Literatures and Cultural Studies Program at the University of Wollongong, Australia. Her areas of interest include diaspora studies, trauma and memory studies, and the politics of citizenship and belonging. Her focus is contemporary diasporic Asian writing. She has published widely on the work of writers such as Larissa Lai, Joy Kogawa, Hiromi Goto, Evelyn Lau, Lillian Ng, Simone Lazaroo, Hsu-Ming Teo, Madeleine Thien and Alice Pung in articles, book chapters, interviews and reviews. She is the Editor of *Australasian Canadian Studies* and President of the Association for Canadian Studies in Australia and New Zealand (ACSANZ).

‘Variations on a Generation’: Re-crossing the mutable ‘textual field’ of ‘Beat’

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More than a mere ‘boy gang’ of writer friends, artistic school, or moment in American cultural history, the ‘Beat Generation’ is in fact a broad and mutable network of countercultural artistic production and personal association which is ongoing. It is a site of convergence and divergence which spans generations, encompassing the ‘Beat’ canon of literary works, the biographies (and autobiographies) of its creators, various literary ‘schools,’ literary criticism, publishers, popular culture manifestations/representations, mythology and lore, and considerations of ‘legacy.’ Fundamental to this dialogic, nuanced terrain of narratives and counternarratives is the role of the ‘personal.’ By primarily focusing on two aspects of this network – literary criticism and textual production/publication – this paper examines how in helping to recover and re-establish previously mythologised or occluded Beat authors and ‘personal’ texts, these two interrelated aspects effectively destabilise, reappraise, and reinvent Beat’s literary, cultural, and historical identity. Furthermore, these two aspects continue to expand the boundaries of textual meaning by necessitating a process of cross-referencing, effectively challenging and renegotiating ideas of canon, and more broadly, notions of ‘membership’ and literary ‘generation.’

George Mouratidis is a Beat Studies scholar, poet, and translator of Modern Greek. He earned his MA on Dada and Surrealist literature from The University of Melbourne, where he is currently completing his PhD in Literary Studies, titled *Becoming Beat: The Beat Generation and the Search for Authenticity*. George was a contributing editor of Jack Kerouac’s *On the Road: The Original Scroll* (Viking, 2007), for which he wrote a critical introduction. His work has been published locally and internationally, most recently in the Soul Bay Press short story anthology, *13*. He currently teaches Cultural Studies at RMIT University, and is working on the English translation of poet Nikos Nomikos.

Live and Local: Digital Networks and Literary Festivals

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This paper examines how digital media prompt reconceptualization of one of the major contemporary sites of public literary culture---the writers' festival.

Major international writers' festivals (Edinburgh, Hay-on-Wye, Sydney, Toronto, Melbourne) now routinely incorporate significant digital elements, such as live tweeting during sessions, guest bloggers, online fora, live inter-festival link-ups and extensive online archiving. There is a question of whether, by the second decade of the 21st century, any writers' festival can be considered purely site-specific.

Intriguingly, digital-only writers' festivals are also beginning to emerge, such as the US-based #TwitterFiction Festival (<http://twitterfictionfestival.com/>, 2012-) and the Melbourne-coordinated Digital Writers' Festival (<http://digitalwritersfestival.com/2014/>, February 2014-). These innovative events are characterised by web-streamed panel presentations by geographically dispersed writers, live webchats between writers and organisers, Twitter interaction with and between 'readers', online book clubs and collaborative, real-time literary composition.

The paper examines the implications of digital media for four key axes of the literary festival experience: place; authorship; audience; and the live event.

Simone Murray is Senior Lecturer in Literary Studies at Monash University where her research centres upon sociologies of literature. Her book *Mixed Media: Feminist Presses and Publishing Politics* (Pluto Press, 2004) was awarded the 2005 Society for the History of Authorship, Reading and Publishing DeLong Book Prize for the best book on print culture published during 2004. Her second monograph, *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation* (2011), is published by Routledge US and has been widely reviewed in English-, French- and German-language publications. Her current ARC-funded research into the digital literary sphere will culminate in the monograph *Literary Culture in the Digital Era* (2017), under contract with Johns Hopkins University Press.

Iranian literary blogs and the globalization of Iranian literary networks

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Is literature circulating without frontiers in the age of literary blogs? This paper will study contemporary Iranian literary blogs to understand how literary texts circulate today in a country at the margins of the literary centers, restricted in its literary endeavors by international sanctions and internal censorship.

The Iranian blogosphere has been an important cultural site since 2001 and Persian, the language of Iran, is the fourth most-used language of the blogosphere. This paper, based on a study of the dozen main Iranian literary blogs, situated within the frontiers of Iran and in the diaspora, will determine the role literary blogs play in Iranian literary networks, and whether their proliferation is evidence of a literature in the process of becoming global. It will ask whether the virtual Iranian literary community has been building into a virtual literary nation.

Laetitia Nanquette is Vice-Chancellor's Postdoctoral Research Fellow at the University of New South Wales, Sydney (2013-2016). She holds a BA in Philosophy from the Sorbonne, Paris, and a PhD in Middle Eastern Studies from the School of Oriental and African Studies (SOAS), University of London. Her monograph entitled *Orientalism Versus Occidentalism: Literary and Cultural Imaging Between France and Iran Since the Islamic Revolution* was published by I.B.Tauris in 2013. Her current work project is entitled "Transnational literature in a globalized society: the case of the Iranian diaspora".

Authorising Emotion: Feeling and Writing in the Novels of

Elizabeth Harrower and Elizabeth Bowen

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Last year saw the publication of Elizabeth Harrower's more than forty-year-old manuscript of *In Certain Circles* (2014). This novel further elaborates and elucidates a central preoccupation of Harrower's earlier work in its tight focus on the emotional lives of its female characters. In its approach to affect, *In Certain Circles* enters into conversation with the late modernist novel *The Death of the Heart* (1938) by Anglo-Irish author Elizabeth Bowen; Harrower models one of her protagonists on the young female orphan at the centre of *The Death of the Heart*, and follows Bowen by embedding extracts from this character's diary within her novel. These diaries are of central importance to Harrower and Bowen's texts, for the act of writing serves in both as a means by which the young women can author and authorise their emotions. Told by those around them that their feelings are 'distorted', 'hysterical' or 'puerile', the diaries constitute these women's rejection of such judgements, their refusal to devalue their affective experience. It is a refusal that extends more broadly to the novels themselves, for reading *In Certain Circles* alongside *The Death of the Heart* reveals an important line of connection between Harrower and Bowen, one that must necessarily cut across spatial and temporal boundaries, but which is drawn on the basis of a shared affirmation of feminine affect.

Megan Nash is a PhD candidate at the University of Sydney, working on the fiction of Elizabeth Harrower. She is interested in multiple facets of this author's work including its literary and philosophical genealogy, its approach to affect and interiority, and the way that it makes use of generic forms such as melodrama or the fairytale. Megan is an occasional reviewer for *Southerly*.

The Networks of *The Lone Ranger*

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For many of our students, the 2013 film *The Lone Ranger* is the only version of the story of the masked man and his loyal Indian companion that they will have encountered. A postmodern western, the film offers a serious critique of exploitation by means of comic pastiche, confronting representations of violence, and intertextual allusion. The Native American writer Sherman Alexie has remarked that Tonto ‘was the first really mainstream, pop culture Indian figure, the monosyllabic stoic Indian stereotype’, and much of the commentary on the recent film, both positive and negative, has focussed on Johnny Depp’s distinctive interpretation of this character. This paper will explore the ways in which *The Lone Ranger* (2013) engages with the long running radio and television series from which it most directly derives, and with the eclectic range of its other literary and cinematic antecedents.

Heather Neilson is a Senior Lecturer in, and Co-ordinator of, the English program at the University of New South Wales, Canberra. She is a past president of the Australian and New Zealand American Studies Association (1998-2002), and has been a co-editor of the *Australasian Journal of American Studies* since 2008. Her research is primarily in the areas of representations of American history and politics, and popular culture receptions of classical literature. She is the author of *Political Animal: Gore Vidal on Power* (Monash UP, 2014).

Ceding Power on the Page: Memoir as a Recuperative Act

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Memoir is most often written and read as a singular narrative moving from the external world to the interior. But memoir might also be thought of as an act of locating oneself in a time and place, of establishing connection, of *emplacement*, to use a word of philosopher Deborah Bird Rose's. In this paper I will explore how emplacement, a tethering to a specific location and within specific relationships, might alter the focus and intent of a memoir project. Might the privileging of place in memoir open up the possibility of nonfiction writing functioning as a recuperative act? Could this approach offer ways to readdress the contested narratives of Australia's history? Could this type of writing be a mechanism to cede power on the page, something Romaine Moreton Robinson insists white women strive for?

Pip Newling is a Doctor of Creative Arts (Creative Writing) candidate at the University of Wollongong. Her research project centres on writing place, race and community. She also teaches creative writing at the University of Wollongong. Her first book, *Knockabout Girl: A Memoir*, was published in 2007 by HarperCollins Publishers. Other creative nonfiction has been published in *Meanjin*, *Kill Your Darlings* and the *Fish Anthology*. Pip is currently writing about local municipal swimming pools, and reviews books for *The Big Issue* and the book industry magazine *Bookseller + Publisher*. She has a forthcoming essay in the literary journal *Overland* about the dual naming of Uluru.

Connecting with Culture through Reading: The Murri book club

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This paper will explore the cultural work of the Townsville-based Murri Book Club. This book club for Indigenous Australian was founded in 2011 by CityLibraries Townsville and is facilitated by Janeese Henaway, the Library's Indigenous Resources Officer. The book club meets monthly, reading and discussing both Indigenous and non-Indigenous literature.

Although there is an increasing amount of research on book clubs in Britain and the US, little work has been done in the Australian context on what Marilyn Poole has called, "one of the largest bodies of community participation in the arts in Australia" (280). The work that has been done, moreover, suggests that book clubs are an overwhelmingly white phenomenon, through which members "maintain their currency as literate citizens through group discussion". But what of an Indigenous book club and its concerns? To what extent does it operate along the lines outlined in the research done to date? To what extent, if at all, does it differ from mainstream Australian book clubs, and their concerns? And what kind of role does the Murri Book Club play in its members' lives? This paper addresses these questions by exploring the communal literary networks and identities that are both formed and formed by the Murri book club and the relationship of this unique form of literary sociability to understandings of contemporary Indigenous culture.

Maggie Nolan is a senior lecturer in Australian Studies at the Australian Catholic University. Her research interests include Indigenous Australian literatures and the representation of race and ethnic identities in Australian literature and culture. She is currently a co-editor of the *Journal of Australian Studies (JAS)*. She was a co-editor (with Carries Dawson) of *Who's Who? Hoaxes, Imposture and Identity Crises in Australian Literature*, a special issue of *Australian Literary Studies* published in 2004. Maggie has also worked closely with Weemala, the Indigenous support unit at the Brisbane campus of ACU. She co-convened with Yasmin Evans the Symposium held in 2009 and was a co-editor, with Nereda White and Jack Frawley of *Indigenous Issues in Australian Universities: Research, Teaching, Support* (CDU Press, 2009).

Janeese Henaway is the Indigenous Library Resources Officer of CityLibraries, Townsville. Born in Bindal country (Townsville) but raised by her late beloved grandparents of Juru country (Ayr) she has been given the privilege of representing the Aboriginal and Torres Strait Community of Townsville region. At present Janeese is a member of the 'Welcome Toolkit Working Group' and she is also involved with kuril dhagun Deadly Stories project that is run by the State Library of Queensland.

Existential Pluralism

Applications of Ontological Philosophy in Literary Studies

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Literary networks can be traced through a multitude of relations, from thematic links and intertextuality to interdisciplinary connections to economic markets of publication and the physical dissemination of texts. But how can we approach this plurality of involved 'agents' given the variety of their modes of existence? How too might we read through a network? Bruno Latour's most recent project, *An Inquiry into Modes of Existence* draws on the thought of French philosopher Etienne Souriau to reconceptualise existence as multimodal, challenging the subject/object relation as both limited and restrictive. This is work that has been taken up in Australian cultural studies, particularly by Stephen Muecke. It would see the space of the network as generative, characterised by its capacity to create relations that support reproduction and vitality. This paper examines Latour's work with the aim of applying his thought to critical literary studies in an Australian context. It seeks to experiment with reading practices which attempt an entry into the multimodal, speculate in the space of the network.

Catherine Noske was awarded her PhD in creative writing from Monash University in 2014, focusing on applications of ontological philosophy combined with the science of mind in writing Australian landscape. She is now working as editor of *Westerly* at the University of Western Australia. She is the current postgraduate representative for the Association for the Study of Australian Literature, and her writing has twice been awarded the Elyne Mitchell Prize for Rural Women Writers.

The Critic's Starting Point is the Playtext, Not the Performance

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All but one protagonist of *This Old Man Comes Rolling Home*, the play Dorothy Hewett completed in 1966, are either blue collar workers or housewives, members of a typical Australian family with a large brood of kids considered in those days the norm. The play reads like a fusion of socialist realism and poetic realism, its mythical framework discretely supporting the mimetic representation of personal conflicts, mental states and cultural rituals. Carefully crafted features of myth are, however, cut in one production after another giving the critics impression that the play is written in the naturalistic mode. Brisbane and Thomson, reflecting on the 1968 and 1990 productions respectively, make much of the working class setting, while Herreen writes in the *Indaily* as recently as on 22 July 2013 that the Bakehouse Theatre production of the play 'shines light on the internal and external conflicts associated with status, class and consent'. They all, however, keep silent on the question of identity of the title figure, The Old Man, ranked deceptively low in the list of characters and described in Hewett's playtext as 'a myth character – Old Father Time, perhaps'.

This paper seeks to demonstrate that not only the Old Man, but also the Dionysian figures grouped in the chorus of three middle-aged women and a child likened to a witch, Hewett's embodiment of possibility, are all emblems of her key paradigm, fertility. The links between them established by the use of stage space, notably the connotation of an ongoing ritual, and the play form modelled on the Greek comedy contradict a widely held view of Hewett's poor command of structural composition

Jasna Novaković was a theatre critic in the city of her birth long before she migrated to Australia. She completed a PhD Thesis on the dialectic of myth and reality in Dorothy Hewett's plays at Monash University in 2006. Jasna's field of research is, however, multidisciplinary, spanning theatre studies, literary studies, philosophy, myth and ritual theory, translation and translation theory, and Australian Studies. Her work has been published in *Overland*, *Southerly*, *Hecate's AWBR*, *Australasian Drama Studies* and in the online journal *Australian Studies*, among others.

The Literary Network as Cultural Project: Ron Silliman and Language Poetry

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Looking back at the inception of Language poetry in the 1970s, Barrett Watten put a lot of emphasis on the cultural conditions that influenced the group's radical experimentation. 'The culture we lived in', he writes, 'was fragmented, ugly, and incoherent'. Against this fragmentation and ugliness, Ron Silliman proposes the literary network as the primary cultural project. Harkening back to early modernism, Silliman finds an unlikely model for his leftist project in the correspondences of Ezra Pound. 'What I noticed', Silliman writes, 'was the presumption Pound carried, every single day, that the primary cultural project was literally putting people in touch with one another. So many of his letters are reading lists, introductions.' This paper examines the way that Silliman and other Language poets recuperated the literary network in the 1970s as a model for their newly urgent cultural project.

Christopher Oakey is a postgraduate researcher at the University of New South Wales where he is also a current Postgraduate Teaching Fellow. He is currently working on a doctoral thesis comparing the poetry of George Oppen and Ron Silliman in light of the aesthetic, political, and critical solutions offered by their engagements with European philosophy.

Writing in Paint: Barbara Guest's Visual Collaborations

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This paper will focus on the networks engendered by cross-media collaboration in the work of New York School poet Barbara Guest. Throughout her career Guest undertook collaborations with visual artists, producing poem-paintings and mixed media books that mix text with lithographs and drawings. In the 60s and 70s she worked primarily with women artists associated with the Abstract Expressionist movement, while in the late 80s, 80s and 2000s her association with feminist press Kelsey St. Press led to a series of collaborative books with contemporary women artists from England the San Francisco Bay Area. Critic Kimerley Lamm has identified a feminist imperative in Guest's collaborative works, suggesting they 'construct 'a crucial space within Guest's oeuvre to stage and produce forms of reciprocity that close the distance between feminist imaginaries and reality's recognisable contours' (121). This paper will account for a number of Guest collaborations, including early poem-paintings with Ilse Getz and Mary Abbott and the 1995 book *Stripped Tales* with painter Anne Dunn and will draw on material from Guest's archive to elaborate the composition methods used to produce these works. This paper will map the social formations that allowed these works to be produced and examine how such works necessitated a dialogic approach to the ways in which text and image intersect.

References

Lamm, Kimberly. 'Fair Realism: The Aesthetics of Constraint in Barbara Guest's Collaborations.' *New York School Collaborations: The Color of Vowels*. Ed. M. Silverberg. New York: Palgrave Macmillan, 2013. pp. 113-40.

The panel 'Between Poem and Painting: Collaboration, Crushes, and Court Favourites in the New York School' considers the aesthetic exchanges of New York School writers and artists through new frameworks of gender and affect theory. Incorporating hitherto unpublished archival material, it develops our understanding of social poetics in the production of art and poetry.

Ella O'Keefe is a poet, and doctoral candidate at Deakin University. Her writing has been published in *Cordite*, *Overland*, *Best Australian Poems*, *Rabbit Poetry Journal* and in the *Text Journal* special issue *Mud Map: Australian Women's Experimental Writing*. In 2011 she was a director of *Critical Animals Symposium*, an interdisciplinary forum for creative practice and research held annually as part of *This Is Not Art Festival*. She has also produced radio programs and features for 2SER FM, *The Night Air* on ABC Radio National and *All the Best* on FBI Radio.

Translation, Cosmopolitan High Culture and the Literary Traffic of Shirley Hazzard and Francis Steegmuller

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The literary lives of Shirley Hazzard and Francis Steegmuller were described by translator Richard Howard as ‘a conjugal version of literary high life’ and by Hazzard herself as ‘a ménage à trois with Flaubert.’ Their networks of friendship and (formal and informal) association brought together a highly distinctive range of literary figures and interests, stretching from Flaubert and Maupassant, through the Parisian art circles of the early decades of the twentieth century, the New York intellectuals of the mid century, post-war expatriate Italy, and the more substantial global shifts of the century’s later decades. Their shared lives meet and cross at points of real significance across the time-span of the “long” twentieth century. These crossing points delineate an early version of the globalising world that only came fully into view at the end of the century, a world scoping not only the metropolises of New York and Paris, but also the Mediterranean and Asian-Pacific hubs with their starkly different histories and priorities. To pay attention to the shared lives of this couple, to the range of work that they produced (works of fiction, and also of scholarship, and of public/political/popular interest) along with the company they kept, their correspondence, and their reading practices, brings into view not simply the deeply privileged world of the metropolitan amateur intellectual, but also a distinctive perspective on the swiftly changing cosmopolitan world of the mid to late twentieth century – late-colonial, decolonising, imperfectly internationalist, newly professional. After specifying some of these contexts and connections, my paper will consider the operations of translation and literary citation as forms of literary network.

Brigitta Olubas teaches English at UNSW. She is President of the Association for the Study of Australian Literature (ASAL) and editor of the association’s journal *JASAL*. Recent publications include a monograph and edited collection of essays on Shirley Hazzard (Cambria and Sydney UP), and she has edited a collection of Hazzard’s nonfiction writings for Columbia University Press due out in early 2016.

Opium smokers and polygamists beware:

The first Chinese Australian novel as cautionary tale

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The first decade of the 20th century was a time of fierce debate within the Chinese communities of Sydney and Melbourne. Galvanised by the White Australia policy as well as by political turmoil in China, the Chinese language press played a key role in educating, and seeking to influence, a deeply divided community. Literary writing became a tool in campaigns launched by newspapers like the *Tung Wah Times* (Sydney) and the *Chinese Times* (Melbourne) to rally support for, respectively, the monarchy and republicanism. They also sought to counteract negative stereotypes by exhorting their countrymen to give up traditional practices and adopt a more European lifestyle. The main focus of my paper is the first full-length novel by a Chinese Australian author. Serialised in the *Chinese Times* from 1909 to 1910 it is an adventure story warning of the disastrous consequences of opium and polygamy, and of betraying the trust of fellow Chinese.

Wenche Ommundsen is Professor of English Literatures at the University of Wollongong. She has published extensively on multicultural literatures in Australia, with particular attention to writing from the Chinese diaspora. Current research projects include the ARC Discovery project 'New transnationalisms: Australia's multilingual literary heritage' which traces the history of Australian writing in Arabic, Chinese, Spanish and Vietnamese.

Zhong Huang is associate professor of English literatures at Wuhan University, China. He obtained his PhD from the University of Wollongong in 2012. His research areas include diasporic Chinese literature, Australian literature and gender studies. He has presented his research outcomes at international conferences held in Australia, Canada and Hong Kong. He is chief investigator of the project 'Sons of the Yellow Empire Down Under: Early Chinese Australian Writing' sponsored by the Australia-China Council, and an investigator of the ARC project 'New Transnationalisms—Australia's Multicultural Literary Heritage' (chief investigator: Professor Wenche Ommundsen).

Disciplinary Power, Biopower, and Egalitarian Networks in William Blake and Jean-Jacques Rousseau.

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This paper reads Blake's *Songs of Innocence* (1789), *Songs of Experience* (1794), and the combined work, *Songs of Innocence and of Experience* (1794), in tandem with key sections of Rousseau's *Emilius and Sophia: or, a New System of Education* (1762) and *The Social Contract* (1762). It argues that while Blake and Rousseau both develop accounts of disciplinary power (focussed on the bodies of individuals) and biopower (directed at the social-body of the people), the former also explores forms of organization that are open to difference and therefore to deterritorialised flows and networks. On the one hand, the reorientation of innocence by experience prefigures some of the most depressing assessments of biopolitics, such as the one developed by Giorgio Agamben. On the other hand, Blake's expansive realism is coupled with a sense of not yet actualised potential, creating the tension between critical and millenarian impulses characteristic of so much of his work.

Peter Otto is ARC (DORA) Research Professor at the University of Melbourne. His recent publications include *Entertaining the Supernatural: Animal Magnetism, Spiritualism, Secular Magic and Psychical Science* (an online collection of primary texts, Adam Matthews, 2007) and *Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality* (Oxford UP, 2011). He is currently preparing a selected edition of Blake's poetry and designs for Oxford University Press and completing a book on 'William Blake in the 21st century: poetry, prophecy, the history of imagination, and the futures of Romanticism'.

HOLOGRAMS

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HOLOGRAMS tells the story of a young French migrant living in Sydney. The unnamed woman hails from the notorious northern suburbs of Marseille, France's 'second' city and is the only daughter of an African refugee and a white French woman of British decent. In first person narration, **HOLOGRAMS** recounts her memories of life in France, her troubled relationship with her parents and the questions she must face about her own place in the world, which manifest when she discovers she has fallen pregnant unexpectedly. **HOLOGRAMS** explores identity, cultural difference and familial relations and experiments with the formal qualities of the novel.

This paper is part of the panel **Creative Writing**.

Camilla Palmer is a third-year PhD candidate at the University of New South Wales in the field of creative writing. Her thesis is titled *Past Participles and Future Imperfect: The Phenomenon of Zadie Smith, the Internet and the Future of the Novel*. Camilla's research looks at the work of British author Zadie Smith and also comprises a work of creative fiction titled **HOLOGRAMS**.

Environmental Justice and the Ecology of Noir

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Film noir has been described as the cinema of paranoia, fraught as it is with dysphoric affects, unexpected violence, and pervasive suspicion. Sianne Ngai has noted that affective paranoia stems from a self-perception of diminution or impotence in the face of a total system, a notion which dovetails with the historical context for the emergence of film noir. Beyond its classical era, noir reemerged in many forms as a legacy of both its cinematic past and of hardboiled and crime fiction, developing into new hybrid forms such as science-fictionalised neo-noirs like Ridley Scott's film *Blade Runner* (1982) or Derek Jeter's novel *Noir*. More recently, connections between noir film and fiction and environmentalism have begun to be developed. Timothy Morton argues that the noir protagonist's state of implication in the narrative they seek to unravel reflects the contemporary state of ecological awareness. My paper will address contemporary writing around questions of environmental justice that inherits some of the tropes and conventions of noir, asking why this superficially unlikely pairing has produced valuable perspectives on ecological politics. It will propose that noir paranoia is itself a critique of networked society, positing that connections either produce or reveal toxicity.

Ryan Palmer is a doctoral candidate at Uppsala University, Sweden. His thesis examines the convergence of tropes and conventions of film noir with contemporary North American environmental fiction. Focusing on questions of environmental justice, his thesis examines the intersection of issues such as climate change, industrial pollution, and public space as they are presented in novels by Thomas Pynchon, Karen Tei Yamashita, and others.

Sentimentality, Emotion and Gender in Chapter Six of Joseph Furphy's *Such is Life*

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There are two mapped journeys in Joseph Furphy's 1903 Australian novel *Such is Life*. One is the narrator, Tom Collins' journey across the Riverina. The second journey charts the trail of the transgendered boundary rider, Nosey Alf, from the Hawkesbury River in the footsteps of the lover who deserted her. Both journeys lead to Nosey Alf's hut and the untrammelled outpouring of her sadness when she learns how close her love had been to her. Such emotionalism, in its day, unambiguously signposted her true gender but as Tom Collins is under the impression Nosey Alf is a man, is Furphy's novel implying that the despair of the unloved is less gendered than universal?

This paper will look at sentimentality and emotion as expressions of gender in chapter six of Furphy's novel and as expressed in the *Bulletin*—the novel's publisher—through the writings of Catherine Lutz, June Howard, Fred Kaplan, Shirley Samuels, Giuliana Bruno.

Sue Parker completed a PhD in Creative Writing from the University of New South Wales in 2015. Her thesis 'Space, time and plot in Joseph Furphy's *Such is Life*' was an investigation of the spatial field, as an isolated motif, and in its continual dialogue with the temporal field, as an active element to the way stories in Furphy's novel are plotted and to ways we recognise these plots. During this work she became interested in questions concerning the relationship between gender and sentiment in the novel. She is now working in this area.

Gender, Supporting Characters, and Reading Villainy in Patricia Cornwell's Fiction

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The storyworld of Patricia Cornwell's *Scarpetta* series is inhabited by a network of recurring supporting characters who exist and act alongside the series protagonist, Dr Kay Scarpetta. This paper focuses on two of the characters within this network – Lucy Farinelli and Pete Marino – to examine Cornwell's work as an example of the intersection of gender and crime literature, and how this intersection impacts upon the reading of characters. Key moments from Farinelli and Marino's stories are used to analyse these characters as sites of Cornwell's engagement with gendered constructions of good and evil. Principally, the paper argues that while readers are encouraged to recognise and condemn the villainy of other - often feminised - characters in the texts, Farinelli and Marino's emphasised masculinity shields their villainous acts from the reader's judgement. Furthermore, the paper also demonstrates a need to explore the possibilities of villainy as part of supporting character roles.

Elise Payne is a doctoral candidate in English literature at the University of Wollongong. Focussed on American female-authored crime fiction published since the 1980s, her thesis research is an exploration of the intersection of character roles, gender, and reading practices. More broadly, her research interests include British and American genre fiction, Literary Modernism, and Women's writing from the 19th Century to the present.

Sumner Locke Elliott's Invisible Circus: Theatrical and Digital Networks

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This paper explores the significance of the literary, theatrical and television networks of Sumner Locke Elliott. These networks spanned a range of writers, critics, actors, directors and producers from Sydney to New York over more than half a century. Locke Elliott wrote some 50 screenplays for the American networks CBS and NBC as well as novels and plays.

The paper also briefly examines Locke Elliott's unpublished satirical play 'The Invisible Circus' in the context of a project on unpublished play scripts involving researchers Julian Croft, Kerry Kilner and Anne Pender.

This research project aims to assess and digitise a set of culturally significant play scripts held at the University of New England (Dixon Library) and another set at the University of Queensland (Fryer Library) to create an extensive digital archive of plays via AustLit.

The collections house hundreds of plays by a range of Australian playwrights written between 1920 and 1955 (many of them never published) by such writers as Ron Blair, Mona Brand, Dymphna Cusack, Henrietta Drake-Brockman, Louis Esson, Sumner Locke Elliott, Gwen Meredith, Vance Palmer, Katharine Susannah Prichard, Betty Roland, Steven J. Spears and Eleanor Witcombe.

In discovering these plays and preparing them for digital 'publication', we are encountering a number of networks of literary, theatre and television writers of historical and contemporary importance. We are also creating and negotiating new digital networks that will enable future generations of scholars, readers and theatre practitioners to access the extraordinary work of many Australian playwrights.

This paper is part of a panel on **Theatre**.

Anne Pender is associate professor of English and Theatre Studies and Australian Research Council Future Fellow at the University of New England. Anne's ARC Future Fellowship project examines the lives and work of some 50 Australian actors. A Menzies Scholar to Harvard University, Anne taught Australian literature at King's College London in 2002-03 and was Visiting Distinguished Professor of Australian Studies at the University of Copenhagen in 2011-2012. Anne's books include: *From a Distant Shore: Australian Writers in Britain 1820-2012* (Monash UP, 2013), co-authored with the late Bruce Bennett, *One Man Show: The Stages of Barry Humphries* (ABC Books, 2010), *Nick Enright: An Actor's Playwright* (Rodopi, 2008) co-edited with Susan Lever and *Christina Stead: Satirist* (Common Ground Publishing, 2002).

**Narrative Voice and the Revelation of Character in Sonya Hartnett's
Surrender and Kalinda Ashton's *The Danger Game*.**

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For narrative theorists, the analysis of narrative voice – the first, second or third person – is often a consideration of form and function.

In two examples of contemporary Australian women's writing, however, narrative voice is not only used to communicate these structural elements of story, but as the embodiment of characterisation. In Kalinda Ashton's *The Danger Game*, each character is assigned a specific narrative voice: one narrated in the first person, one in the second person and another through a tightly focalised third person point of view. The unique aspects of these voices form part of the characterisation of each.

A similar narrative function occurs in Sonya Hartnett's *Surrender*. A twist within the narrative is hidden by assigning a particular narrative voice to one character which is not used anywhere else in the novel.

In this paper, I will outline the use of narrative voice in these two novels, showing how this formal technique is a function of characterisation. I will also consider greater implications for narrative theory as well as the analysis of narration in contemporary Australian Women's writing.

Jenn Phillips completed her PhD at the University of Wollongong in 2011. Her thesis looked at the link between unreliable first-person narration and the critique of contemporary American masculinity in the novels of Brett Easton Ellis and Chuck Palahniuk.

Sovereignty and Transnational Subjectivity in *The Fortunes of Richard Mahony*

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This paper reassesses Henry Handel Richardson's trilogy, *The Fortunes of Richard Mahony* (1930) in light of more recent discussions surrounding literary transnationalism. The paper explores Richard Mahony's position as transnational subject – that is, a colonial Australian but also an Irish immigrant who returns to his mother country – using George Bataille's counterintuitive definition of sovereignty: 'life beyond utility'. Bataille's notion of sovereignty is outlined in contradistinction to more traditional or political ideas of a command over oneself or one's dominions. Rather, sovereignty 'is the object which eludes us all, which nobody has seized and which nobody can seize for this reason: we cannot possess it, like an object, but we are doomed to seek it.' Through a close study of Richardson's style and characterisation, this paper attempts to reflect upon the paradoxical intersections between the sovereign and the transnational in the figure of Mahony.

Deborah Pike is a Senior Lecturer in English Literature at the University of Notre Dame Australia's Sydney campus, and has published in the areas of cultural studies, postcolonial, and modernist literatures. She previously held posts at the University of Paris VII, Denis-Diderot and Paris Institute of Political Studies (Sciences Po). She is co-editor of *Multidisciplinary Perspectives on Play from Early Childhood to Beyond* (Springer Publishing Company, 2015), *Happiness: New Ideas of the Twenty-First Century* (U of Western Australia P, 2015) and author of *Zelda Fitzgerald and Modernism* (U of Missouri P, 2016).

The Vexed Issue of Landscape and Place-making in Australia: Making Peace with Our Colonial Heritage

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Ben Quilty's painting *Fairy Bower Falls* (2012) tackles the 'notion that as white people we really don't understand it and we can only look at it in a two-dimensional sense.' The actual location his painting is based on was the site of an alleged Aboriginal massacre in 1834. Quilty asks the viewer to 'reconsider their conception of this landscape as a place of idyllic beauty', and has painted the Fairy Bower Falls to provide an acknowledgement of the awful history of this place. The result is a beautiful, painterly work, approximately five metres across, but what does it say about the horror of that location's history?

In this paper I take a close look at Quilty's painting and compare it with some nineteenth-century Australian paintings which did aim to re-create the Australian landscape as a place of 'idyllic beauty' in order to explore the issue of landscape painting, place-making, and the guilt associated with our colonial heritage.

Natalie Pirotta is a painter and an Honorary Research Associate at La Trobe University. Her PhD thesis was on W.C. Piguenit, the Australian landscape painter, and Winnicott's theory of Transitional Space. She has published on nineteenth-century women artists and her most recent creative piece on *Death and the Maiden* was published in *Writing from Below 2*. (www.writingfrombelow.org.au)

Radical Subjectivities: Marion May Campbell's *Konkretion*

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Although women's involvement in Leftist and ethno-nationalist violence is not a new development, literary representations of such women in literatures in English have not been widespread. From the 1980s onwards, several writers portrayed women involved in Leftist politics in their literary fiction, including Marge Piercy and Doris Lessing. In her analysis of dominant portrayals of German rebel Ulrike Meinhof, Amanda Third argues for a destabilisation of the hegemonic constructions of women involved in violent politics as enigmatic and indefinable, and for a re-assessment of engagements with women and violence from various standpoints. I contend that Marion May Campbell's novel *Konkretion* (2013) which takes up Ulrike Meinhof's narrative as one of several that are intricately interwoven in to the main text, complicates the dominant representation of Ulrike, and positions her narrative in the intersection of a variety of discourses: language, history, the body and agency. I explore Campbell's text alongside Lau Siew Mei's novel *Playing Madame Mao* (2000), which weaves the portrayal of Jiang Ching, Mao's wife, into its multiple narratives. Bringing the two novels into a critical dialogue with each other, I argue that both novels, in different ways, explore the complexities of representational practices that construct women, politics and violence.

Shamara Ransirini is a PhD candidate at the School of Communication and Arts, University of Queensland and has taught English literature in Sri Lanka. She has studied previously at University of Dehi and University of Malaya, Malaysia. Her current research explores the literary representations of women involved in violent anti-state political struggles in a variety of contexts and has published articles on novels written by Maxine Hong Kingston, Arundati Roy, and Shyam Selvadurai.

Tony Birch's *Blood*, and Oil

Fiona Polack: fpolack@mun.ca

In 2011, *PMLA* devoted a special issue to writing and energy. In an editor's column titled "Literature in the Ages of Wood, Tallow, Coal, Whale Oil, Gasoline, Atomic Power, and Other Energy Sources," Patricia Yaeger argues that we "need to contemplate literature's relation to the raucous, invisible, energy-producing atoms that generate world economies and motor our reading." Recasting Fredric Jameson's "political unconscious," she advocates tracking a text's "energy unconscious." In an era of fossil fuel induced climate change, Yaeger's suggestion is especially compelling.

This paper considers the "energy unconscious" of Tony Birch's novel *Blood*. Birch describes his book as setting siblings Jesse and Rachel, on "a postcolonial odyssey through a landscape of colonial ruin and failure." To what extent is the dystopian world *Blood* evokes also a comment on our catastrophic reliance on oil? That Jesse and Rachel's journey includes a road trip gone wrong, and culminates in the shadow of an oil refinery are only two of the most glaring details suggesting a connection.

Fiona Polack is an associate professor in the Department of English at Memorial University of Newfoundland. Her research focuses on issues of place, time and belonging in Canada and Australia, and, more recently, on the cultural politics of oil. Fiona has published in venues including the *Journal of Colonialism and Colonial History*, *English Studies in Canada*, *19th-Century Contexts*, *Australasian-Canadian Studies* and the *Journal of Commonwealth Literature*. Her edited volume *Traces of Ocbre: Changing Perspectives on the Beothuk* is forthcoming with University of Toronto Press. Along with colleague Danine Farquharson, she is co-organizer of the third *Petrocultures* conference, which will be held in Atlantic Canada in 2016.

Somewhere, Out There: How the Book Has Shaped Thinking about Autobiography

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This paper draws on recent research in the fields of print culture and new media studies to critically examine how the networked materiality and affordances of the book have shaped foundational arguments in thinking about autobiography as a distinct genre of literature. Through a reading of Sartre's autobiography *The Words* (*Les Mots*, 1964), I explore how the mediating power and networking potential of the book has been invisible in, yet authorizing of, the claim that autobiography is a unique literary genre that puts experience 'on the record' (Couser). Re-reading *The Words* as a description of the material processes of mediation, rather than as a metaphor for Sartre's coming-to narrative, I argue that literary studies must consider 'to what extent and in what way 'human users' are actually formed—not just *as users* but also *as humans* by their media' (Zylinska and Kember).

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Anna Poletti lectures in Literary Studies at Monash University, where she is also Director of the Centre for the Book. Her research examines and theorises autobiography beyond the book. Her current projects include a monograph on life writing and youth cultures with Kate Douglas (Flinders), and a project theorising the role of mediation and materiality in autobiography using case studies from visual art, documentary film, and crowd sourced online projects.

**Place and the Literature-assemblage:
Helen Garner, *Monkey Grip*, Melbourne's Inner North**

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Kirsten Seale: kirsten.seale@uts.edu.au

This paper uses Bruno Latour's work on Actor-Network Theory to theorise a literature-assemblage that takes into account, and can account for, complex connections between literature and place. We are interested in rethinking the network of literature and place, not as something where literature reproduces place as representation, but as something which acknowledges that the agencies, intensities, flows, and iterations of the literature-assemblage can produce place in a material sense. By way of a case study, we look at Helen Garner's 1977 novel *Monkey Grip* and its relationship with place in Melbourne's inner-northern suburbs of Fitzroy and Carlton. We explore, particularly, the way in which the literature assemblage that is *Monkey Grip* can be understood as reflexively participating in processes of gentrification in these suburbs that, in turn, feed back into the worldly life of the text.

This paper is part of the panel **Rethinking Literature and Place: Texts, Representation, Materiality**.

Emily Potter is a Senior Lecturer in Literary Studies at Deakin University. She has written and published widely on questions of literature, culture and the environment, including *Ethical Consumption: A Critical Introduction* (co-edited with Tania Lewis, Routledge, 2011), *Plastic Water: The Social and Political Life of Bottled Water* (with Gay Hawkins and Kane Race, MIT, 2015) and the forthcoming *Field Notes on Belonging: Texts and Environments in Post-colonial Australia* (Intellect, 2016).

Kirsten Seale has a PhD in literary studies. Currently, she teaches Interdisciplinary Design at UTS, and is Adjunct Fellow at the Institute for Culture and Society, UWS. She is the co-editor of *Informal Urban Street Markets: International Perspectives* (Routledge, 2014) and the author of the forthcoming *Markets, Places, Cities* (Routledge, 2015). Her work has been published in *Meanjin*, *Text*, *Cultural Studies Review* and *Media International Australia*.

Past Parallels: Mateship, Binary Narratives and the Anzac Tradition

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Australian historical fiction plays a significant role in the promulgation of the Anzac tradition. This paper examines two adolescent novels that appropriate the historical narrative genre to promote the heroic male tradition of Anzac: Anthony Eaton's *Fires shadow* (2004) and David Metzenthén's *Boys of Blood and Bone* (2003). I argue that both novels mobilise binary narratives to construct parallels between the past and the present, mirroring the experiences of contemporary male adolescents with young male soldiers. In doing so, the novels interrogate the social and gendered expectations placed on boys and men, and demonstrate the contiguity of such expectations across time and reinscribe traditional Australian masculinity, which is characterised by a desire for mateship, a sense of responsibility or duty, and an unwillingness or inability to express emotion. That it is male protagonists at the exclusion of female ones who access the past also demonstrates the implicit misogyny of the Anzac tradition. In participating in Australia's obsession with Anzac, the novels distort contemporary readers' understanding of the past, blurring the lines between fact and fiction.

Troy Potter is a PhD candidate at Monash University, Australia. His research interests include representations of belonging, gender, sexuality, and disability in children's and young adult literature. He has been published in *Papers: Explorations into Children's Literature* and *Children's Literature in Education*.

Écriture matière: a text that matters

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In the mid 1970s Hélène Cixous and Luce Irigaray famously placed a call for women to write their bodies as a way to break the bonds of patriarchal language structures and create a space for women's writing by using the form now most commonly known as *écriture féminine*.

While writing my PhD thesis, *all the beginnings: a queer autobiography of the body*, I discovered that *écriture féminine* was not enough. What if, instead of *écriture féminine*, there was *écriture matière*? What if every body, when allowed to inhabit the scene of writing, was able to enact a form of narrative and civil disobedience, an unerasing of the corporeal from text? This paper is the development of the concept of *écriture matière*, a call for all bodies to write themselves. It is a call to create a generative textual and material space that is anything but exclusionary: a text that matters.

Karina Quinn is an academic and creative writer working in queer theory, fictocriticism, and post-structuralist and feminist theories of the body, subjectivity, and self. She writes autobiography, poetry, and fictocriticism, and is currently an Honorary Associate at La Trobe University, Melbourne. An accomplished poet and spoken word performer, Karina was awarded a second prize of \$5,000 in the 2013 Newcastle Poetry Prize for her poem "Always going home (a domestic cycle)". Karina is also one of the Managing Editors of *Writing from Below*, and the Poetry Editor for Stein & Wilde Publishing.

PANEL

Alison Ravenscroft: A.Ravenscroft@latrobe.edu.au,
Jacquie Katona: jacquikatona@gmail.com and Sandra Phillips: sr.phillips@qut.edu.au

Out of their shared work with the Centre for Indigenous Story based at La Trobe University, Jacqui Katona, Sandra Phillips and Alison Ravenscroft are developing ways of increasing Aboriginal people's access to digital technologies as a path to further enabling the gathering, regenerating, sharing and holding of story. This panel will outline the potential reach of this project for networking between Indigenous people, and between Indigenous and non-Indigenous Australians.

Jacqui Katona led the campaign to stop the Jabiluka uranium mine in the Northern Territory. In 1998 the Mirrar Aboriginal people, together with environmental groups, used peaceful on-site civil disobedience to create one of the largest blockades in Australia's history. Jacqui Katona won the 1999 US Goldman Environmental Prize, with Yvonne Mangarula, in recognition of their efforts to protect their country and culture against uranium mining. In the same year, she delivered the inaugural Hyllus Maris Memorial Lecture at La Trobe University. Jacqui is studying graduate law at the University of Melbourne. She is the team leader of the Centre for Indigenous Story, La Trobe University.

Sandra Phillips is a Murri woman of the Wakka Wakka and Gooreng Gooreng first nations of south east Queensland. She is a teaching and research member of academic staff in the Creative Industries Faculty at the Queensland University of Technology. She is an industry-trained book editor, and a mother and community member.

Alison Ravenscroft teaches in the Discipline of English at La Trobe University, Melbourne. She is a non-Indigenous academic who is drawn to critiques of (post)colonial relations in Australia for political and personal reasons, as well as research ones. She is the author of *The Postcolonial Eye* (Ashgate, 2012).

Non/fictive Bodies: Fleshing out absence/drawing presence

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In *A Death in the Family* (2013: 172), Karl Ove Knausgaard notes (through his protagonist): “Writing is drawing the essence of what we know out of the shadows. [...] Not what happens there, not what actions are played out there, but the *there* itself.” But where/what/how is this *there* for a writer? At the heart of her notion of *écriture féminine* — writing-as-practice, she insists — Hélène Cixous argues for a non-acquisitional space in which to experience the non-self, a space born of desire (would Knausgaard agree?). In conjuring bodies out of shadow, my ‘there/desire’ begins with a drawing of a mother in ICU and ends with a father’s head the day before he dies. This paper-as-performance will explore the flesh of these composed non/fictive bodies in reference to both my novel-cum-memoir *Bite Your Tongue* (2011), and an ‘unmemoir’-in-progress, a creative-critical practice marked by process — by touch, cartography, inventory, stillness, tongue cooked two ways.

This paper is part of the panel **Absence-Presence: Conjuring Bodies**. Two writers address the conjuring of bodies in their literary production as an intersection between story and discourse, between absence and presence — a process that networks the creative drive with critical rigour.

Francesca Rendle-Short is a writer of essays, memoir and fiction. Her latest book *Bite Your Tongue* (Spinifex, 2011) was short-listed for the 2012 Colin Roderick Literary Award. Her novel *Imago* (Spinifex) won the 1997 ACT Book of the Year Award. She was the recipient of the 2013 International Nonfiction Writers’ Fellowship to the University of Iowa. Her short fictions, photo-essays, exhibition works, reviews and poetry have been widely published. She is developing an experimental ‘archive of the body’ and is interested in nonfiction that seeks to subvert normative practices. She is an associate professor in Creative Writing at RMIT University.

**Indigeneity, ethnicity, citizenship, diaspora AND the gothic genre:
Diasporic ‘hauntings’ in Fiona McFarlane’s *The Night Guest***

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If a ghost stands for a loss that performs its return, what might a ghostly tiger represent? Fiona McFarlane’s novel, *The Night Guest* (2013), deploys this trope to create gothic-styled anxiety in a novel that constructs an imagined Fiji through the memories of its protagonist Ruth Field. Conveying an atmospheric and emotional change to the domestic space through the intrusion of jungle sounds, odours and climate, the trope of the tiger as night guest incorporates nostalgic longing, coupled with menace in its narrative of an Australian woman who spent her childhood in Fiji.

But just what is being represented or suggested by the tiger?

Diasporic, indigenous and ethnic identities have been, and still are, vulnerable to forms of representation that construct such identities in non-dialogic terms. I argue that the trope of the night guest as tiger problematically suggests a particular diasporic identity in this novel, constructing a silenced ‘Other’ and potentially reproducing hierarchies prevalent in colonial writing like that of Beatrice Grimshaw, who wrote of her journeys in Fiji in the early 20th century.

Victoria Reeve, BA (Qld), GDipArts, PGDipArts, PhD (Melb) is a Senior Lecturer in the Department of Language, Literature and Communication at the University of Fiji.

Literary Hacks: Secrets, Networks and Abstractions in Thomas Pynchon and Haruki Murakami

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In *A Hacker Manifesto*, McKenzie Wark describes hackers as creators of abstractions: 'To abstract is to express the virtuality of nature, to make known some instance of its possibilities, to actualise a relation out of infinite relationality, to manifest the manifold.' Thomas Pynchon and Haruki Murakami hack literature in just this way. Wildly inventive in mining popular culture for unexpected relations, their writings share an obsession with the impact of technology on narrative, language and meaning. Reading Murakami's novel from the cusp of the digital age, *Hard-Boiled Wonderland and the End of the World* (1985 / 1991), alongside Pynchon's *Bleeding Edge* (2013), this paper explores the production of abstractions that hack literature to reimagine relations between memory, technology and language. In both novels, networks become hidden worlds through which secrets and secrecy enable new and elusive meaning to emerge from abstractions.

Michael Richardson teaches writing, media and cultural studies. His research focuses on literary and cultural representations of torture, secrecy and power. He co-edited the collection *Traumatic Affect* (Cambridge Scholars Publishing, 2013) and has published on writing, trauma and literature in a range of journals and edited volumes. He also reviews books, writes commentary, and is finishing his first novel, which was awarded a 2014 Varuna Publisher Introduction Program Fellowship. Once, he was the only Australian speechwriter in Canadian politics. He tweets at @richardson_m_a.

‘Post Stephenson, pre-Ford’: Interwar Suburbia in Stead’s *Seven Poor Men of Sydney* and Harford’s *The Invaluable Mystery*

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Australian literary fiction between 1900 and 1939 is generally set in the bush or inner city, bypassing the suburbs spreading, by then, along tram and train lines, and housing an ever-increasing part of the population. In her Moretti-inspired mapping of Sydney’s interwar fictional geography, architectural historian Harriet Edquist confirms this impression. But in an essay focused on *Seven Poor Men of Sydney*, Edquist tracks Christina Stead’s differential narrative uses of the suburbs, a precisely mapped city centre in contrast with an imprecisely figured suburban north shore. The generalized survey data of the ‘cultural atlas’ thus requires triangulation through close reading. And while fiction maps real place, the latter remains subject to the transformative deviations of narrative logic, both inviting and confounding cultural geography. Re-reading Stead’s *Seven Poor Men of Sydney* and Lesbia Harford’s home-front novel, *The Invaluable Mystery* (1987; composed c1924), I will consider the glimpse each affords of early twentieth century Sydney, suggesting how ‘literary suburbia’ is projected during its first major phase of suburban development, well before the postwar suburban boom and its corresponding ‘golden age’ of anti-suburban rhetoric. How, I ask, do these earlier suburbs structure narrative logic and what social and cultural meanings do they circulate?

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Brigid Rooney is a senior lecturer in Australian Literature at the University of Sydney who has published widely on contemporary Australian film and fiction. Her first book was *Literary Activists: Writer-Intellectuals and Australian Public Life* (U of Queensland P, 2009), and her current book project investigates the relationship between the novel and the suburb in Australia.

It's Impossible

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Juan Antonia Bayona's *The Impossible* (2012) melodramatises the trauma and turmoil experienced by five survivors of the 2004 Indian Ocean tsunami: María Belón, her husband Enrique Álvarez, and their three sons, Lucas, Simón and Tomás Álvarez. The film has been criticised for its 'whitewashing' of the devastating and ongoing effects of the tsunami-disaster on non-white victims, particularly Thais and other South-East Asians, through its depiction of tourist- rather than native-victim/survivors and, particularly, through its recasting of the real-life Spanish family as ethnically non-specific characters for a 'universal' story in which 'nationality didn't matter' (Bayona 2012). Reinforcing such a reading is the way the film concludes with 'white' mother, father and children being whisked away in an ambulance-airplane that, arranged and paid for by their insurance company, is bound for Singapore, where Maria's potentially life-threatening injury will receive proper medical treatment.

This paper counteracts the film's foregrounding of biopolitically-networked lives by attending to the performance of cosmopolitan actor Naomi Watts (her affiliations are British, Australian and American) as the film's Maria Bennet (name changed from Belón). While evincing the power of a globally networked film industry, Watts's role offsets the film's planetary-disaster narrative with an aquatic melodrama that explores the relation between 'natural' and technologized – bare and qualified – lives. Following my work on Rousseauvian melodrama (*Living Screens*, 2015), this paper looks at how the film represents post-disaster re-emergence of *techne* (digital and other networked communication) alongside a melodrama that insists on the primacy of racially-diverse human interactivity involving sight, sound and touch.

Monique Rooney teaches literature and film in the English Program at the Australian National University. Her book, *Living Screens: Melodrama and Plasticity in Contemporary Film and Television*, (Rowman & Littlefield International) is due out in 2015.

‘Smiles all round’ – The Happy Ending and the ‘Eudaimonic Turn’

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Although it is supposed to evoke positive feelings in the reader, the literary convention of the happy ending has a terrible reputation among critics, and romantic happy endings are for many the worst of the lot. This paper will look at a range of romantic happy endings by British and German women writers of the 19th and 20th century in order to highlight the diversity and richness of a convention that deserves more academic attention. These brief case studies will be used to explore our political, aesthetic and philosophical reservations against the happy ending more generally. As such, this paper is part of a widening discussion about a potential ‘eudaimonic turn’ in literary studies that seeks to develop a constructive critical vocabulary as a complement to Deconstruction.

Juliane Roemhild is a lecturer in English at La Trobe University. Her research interests include women’s writing, middlebrow and modernist literature and the literary relationships between Great Britain and Germany. She has published on Elizabeth von Arnim, Katherine Mansfield and W.G. Sebald. She is author of the book *Authorship and Femininity in the Novels of Elizabeth von Arnim: ‘At her most radiant moment’* (Fairleigh Dickinson UP, 2014). She is currently working on her new research project on happiness in British interwar fiction.

Lively Ethnography: Storying Animist Worlds

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This paper is an effort to dwell with the kinds of writing and thinking practices that we have been developing in our research, in particular over the past seven years. This is an approach grounded in attentiveness to the evolving *ethoi*, or ways of life, of diverse forms of human and nonhuman life and in an effort to explore and perhaps re-story the relationships that constitute and nourish these ways of life. Ultimately, we are aiming in this work to develop 'lively ethnographies': a mode of storytelling that recognises and explores the meaningful lives of diverse nonhumans, and that in so doing enlivens our capacity to respond to others by singing up their character or ethos. Most of our work in this area has focused on extinction, but this is an approach that might readily be taken up in a range of other contexts. This paper includes two types of writing. The first is expository, and lays out an analysis of ethos, liveliness, story-telling, response-ability and becoming-witness. The second is performative, offering short ethnographic vignettes that enact some of the qualities and approaches we have discussed. In this case each of these vignettes is taken from our recent work in Hawai'i, a deeply generative and often fraught field site that has inspired much of our thinking.

This paper is part of the panel **The Environmental Humanities and the Literary Imagination**.

Deborah Bird Rose is Adjunct Professor in Environmental Humanities at UNSW, co-founding editor of *Environmental Humanities* Journal and author of many books including most recently *Wild Dog Dreaming: Love and Extinction* (U of Virginia P, 2011).

Thom van Dooren is Senior Lecturer in Environmental Humanities at UNSW, co-founding editor of *Environmental Humanities* Journal and author of *Flight Ways: Life and Loss at the Edge of Extinction* (Columbia UP, 2014).

The Clinical Anecdote as Sceptical Form

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A new form of anecdote appeared in the medical writings of seventeenth-century England, a form whose credibility was grounded not in its clinical authenticity but in its literary structure, language and style. Adopted by authors who lacked first-hand knowledge, these anecdotes came to represent a shared conviction that the norms of medical empiricism weakened in the face of testified experience. I discuss the epistemological conditions under which this form came into being and what function it performed when cited in the conversations and texts of the period.

Alan Salter is an Associate in the Unit for the History and Philosophy of Science at the University of Sydney. His primary research area is early modern anatomy and physiology, with a particular focus on the work of William Harvey (1578-1657), an English physician best known for his discovery of the circulation of the blood.

‘On the third day he took me to the river...’: Exploring the Cultural Trajectory of Water, Gender and Death in Popular Australian Texts

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The iconic relationship between women, fluidity and death has long captured the artistic imagination and inspired creative and critical dialogue. The image of the drowned woman, the ‘Ophelian symbolic’, has clearly blurred the distinction between suicide and homicide by shifting attention to the aesthetics of death within a carefully constructed visual site. It thus simultaneously mutes and heightens the signification of violence by exposing it as a prominent denominator of competing agencies.

This paper explores the enduring connections between love, violence and female death within the trope of ‘Death and the Maiden/Mother’, utilising the metaphoric quality of water(ways) as the central trajectory of interpretation. Briefly addressing the Australian representation of ‘Death and the Maiden’ in a few examples from popular culture, the textual analysis focuses on readings of Nick Cave’s ‘Where the Wild Roses grow’, Tim Winton’s *An Open Swimmer* and Ray Lawrence’s film *Jindabyne*, demonstrating the narrative and fictional connections that constitute, re-enforce or challenge pervasive ideas about the ‘beautiful death’ and the floating, ‘exquisite’ corpse in the 21st century.

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Hannah Schürholz is a literary and cultural critic, who completed her PhD dissertation in 2012 on self-harm and femininity in Tim Winton’s novels at La Trobe University. She now works in Learning and Teaching for the Faculty of Humanities and Social Sciences at La Trobe. Her current research interests include self-harm, depression, death and suicide in contemporary postcolonial texts, and architecture/space/place as text. She has recently co-edited a special edition of the journal *Writing from Below*, which was entitled ‘Death and the Maiden’ (www.writingfrombelow.org.au).

Feedback-rich online quizzes for better student reading

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This presentation comes out of the Reading Resilience Project, and research that shows that on any given day and in any given class, 70% to 80% of students will not have completed the required reading. This longstanding problem is exacerbated by ‘an eye-byte culture’ (Maryanne Wolfe) that privileges browsing over close reading and sidelines longform texts as unwieldy and outdated. My response is to encourage bi-literacy (Rosenwald), the capacity to shift between the kind of reading-for-information that involves scanning, clicking, linking across screens, and the very different activity that is the ‘slow and meditative possession of a book’ Sven Birkerts has termed ‘deep reading.’ It reports on empirical research in literature classrooms that shows feedback-rich, technology-assisted quizzes result in an exponential increase in pre-class active deep reading that enables engaged, networked learning communities at the same time as it fosters reading pleasure.

Judith Seaboyer lectures in Literary Studies in the School of Communication and Arts at the University of Queensland. She has published on contemporary literature, including the novels of Pat Barker, Robert Coover, Ian McEwan, and Jeanette Winterson. Her current projects include an investigation of the politics of the pastoral turn in contemporary literature (she is co-editor of a forthcoming special issue of *Australian Literary Studies* on this topic), and cross-institutional and interdisciplinary projects that promote better reading.

The Newspaper *Crónicas* of Salvador Torrents: Interconnections with a Global Readership

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Newspaper *crónicas* are writings in Spanish that comment on aspects of daily life, social habits and the concerns of communities, often employing a humorous and satirical tone. They emerged as a genre of creative writing in Hispanic and Lusophone communities in the 19th century, and continued as migrants from these groups resettled in their new countries of residence. One such migrant to Australia was Salvador Torrents (b.1885), an anarchist from Spain, who in 1916 fled persecution as a result of his involvement in anarchist politics in and around Barcelona. He settled near Innisfail, in North Queensland, gaining employment in the sugarcane fields.

Over three decades and until his death in 1952, Torrents wrote prolifically. His oeuvre comprised short stories, poetry, and memoirs, as well as the *crónicas* which were printed in newspapers first in Spain and then later in North America. By submitting his *crónicas* for publication in a variety of anarchistic newspapers, Torrents was able to participate in a dialogue with fellow readers and writers across the globe. This paper examines the way in which Torrents' involvement in this literary network served to shine a light on his experiences of migrant life in Australia. In doing so, it also investigates the factors that both enabled, and formed a barrier to, Torrents' engagement with this international reading community.

This paper is part of a panel that reports on research into writing and networks linking Australia and the Spanish-speaking world. This writing in Spanish ranges across the centuries beginning with seventeenth-century journeys of discovery and the resulting maps and memorials, or petitions, to the King of Spain. It continued in early twentieth century migrant writing, including that of a Spanish anarchist in 1920s Queensland who published *crónicas* in Europe and America. It developed in the latter half of the twentieth century, with increased migration from South America and a growing number of *cronistas* writing for Spanish-language newspapers in Sydney. Our panel casts light on three distinct episodes in which Australia has been represented for readers in Spanish and considers the networks that either assisted or hindered this writing.

Catherine Seaton is a PhD candidate at the University of Wollongong's School of the Arts, English and Media, researching creative writing in Spanish-language newspapers in Australia. She is also a team member of the ARC's Discovery Project entitled New Transnationalisms: Australia's Multilingual Literary Heritage.

Notworking: Reconciliation and Literary Networks in Alexis Wright's *The Swan Book*

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This paper offers a close reading of Australian Indigenous author Alexis Wright's most recent novel, *The Swan Book* (2013). In this text, Wright reveals the knotted discourses of reconciliation that stem from social and political networks. Efforts of 'closing the gap' are simply 'not working' and she offers readers new, even polarised, views about race-relations as an Indigenous and non-Indigenous spiritual network. This network includes the ancestral spirits who belong to this place and have power to intervene in everyday society. Reconciliation is represented in complex semiotics of despair, devastation, and hopelessness, pointing to the possibilities of rebuilding race-relations at the end of the world – when social and political structures have been dismantled through apocalyptic events. Protagonist Oblivion Ethylene is no longer defined by her oppressors, and, there is hope that the world can be reimagined only in a time of new beginnings. This paper explores reconciliation and literary networks through dualisms of hope and apocalypse.

Adelle Sefton-Rowston completed her PhD in Literary Studies with Deakin University in 2013. Her thesis explored representations of reconciliation in Australian writing from years 2000-2010. She lives in Darwin and lectures in Common Units and Literary Studies at Charles Darwin University. She has presented papers in Perth, Melbourne, India and Japan and been published in both cultural studies and education journals.

‘Natives of Transience’: Michael Heald, Judith Beveridge, and the Poetics of Sacred Space across Australia and India.

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Australian poets Michael Heald and Judith Beveridge engage with poetic depictions of the Buddha and the meditative techniques he taught. In Beveridge’s ‘From the Palace to the Bodhi Tree’ and her more recent ‘Devadatta’s Poems’ a richly imagined and reconstructed Gangetic Plain is marked by the journeys of the Buddha and his contemporaries. Her sequences rearticulate questions about the connection between location and spiritual progression, about how spiritual experience undergone in a certain place may leave a magnetic trace, compelling us to return, and in this provide a context in this paper for the discussion of Michael Heald’s poetry.

In *The Moving World*, Heald reinvigorates and modernises the language indicative of meditative experience. His poems problematise the threshold of metaphorical and literal meaning. One consequence of this is an illumination of Australia’s natural spaces, and the forging of a relationship with its landscape that goes beyond a lament for Indigenous ways of knowing, while witnessing the possibility of being open to them; as he says, he hopes his work contributes to the decolonizing process. This paper will explore how the experience of an Indian spiritual tradition perpetuates the subtle relationship Heald’s poems have with inhabiting this continent, and its importance to, as he puts it, ‘our present cultural moment’.

This paper is part of the panel **Australian Literature and the Sacred**.

Natalie Seger writes about contemporary Australian poetry. She recently completed her PhD at the University of Queensland, which discussed experience and spiritual practice in the poetry of Judith Beveridge, Robert Gray, Kevin Hart and Michael Heald. Her MPhil looked at the influence of Rilke in the poetry of Bruce Beaver and Peter Boyle and her publications have included articles on transcendence in the work of David Malouf, and lyric address in Bruce Beaver’s poetry. She has also reviewed for several literary journals.

Reading the Nation: Tracing the Networks of Law and Literature

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In *Pharr v Mississippi* (465 So. 2 294 (1984)) a 1984 case about ‘headlighting’ (that is, shining your headlights onto, so as to stun) deer, Justice Robertson looked explicitly to William Faulkner’s *Go Down, Moses*, to explicate the ‘ethics of the hunt’. From a close reading of ‘The Bear,’ the court concluded, ‘the thrill of the chase, the fair and honourable pursuit and not the kill undergirds the ethics of the hunter.’ In including literature in his judgement, Robertson created a specific Mississippian discourse that straddles the nexus of law and literature, law and lore. My paper proposes to examine similar examples of this symbiosis of law and literature in American legal history. In some particularly provocative judgements, like *Pharr*, law explicitly looks to literature in order to gain ethical insights. This way, I wish to examine the ways in which both literary and legal discourses – often self-consciously, often unconsciously – intersect in order to develop a cohesive, and site-specific, moral discourse.

Diana Shahinyan received her PhD from the University of Sydney (2014) for her thesis tracing the relationship between law and literature in the detective fictions of William Faulkner and Dashiell Hammett. She has worked at the University of Sydney, the University of Notre Dame (Sydney) and the University of Newcastle, and is currently a tutor in the Department of English at the University of Sydney.

Networking Asmara: Tom Keneally and Eritrea

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Keneally is probably the only Australian novelist to have had his work distributed at a national election. *Towards Asmara* is the result of a complex network of teaching, activist student groups, Labor Party mechanisms, travel writing, Fred Hollows' work abroad, aid agencies, agents, publishers, literary marketers, reviewers, diplomatic contacts, religious contacts, across at least five countries. The paper tracks such vectors underpinning the novel's publishing and reception.

Paul Sharrad is Senior Fellow in English Literatures at the University of Wollongong. He has published widely in postcolonial literary studies, with special interests in Indian and Pacific Islands writing in English. He is currently working on how a literary career is produced (with Tom Keneally as case study), co-editing a volume of the *Oxford History of the Novel* and editing the New Literatures section of *The Year's Work in English Studies*.

Photography, Art and Narration in Michelle de Kretser's *The Lost Dog*

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The character Nelly Zhang in Michelle de Kretser's *The Lost Dog* is a painter, but her exhibited works are not the paintings themselves, rather they are photographs of those paintings. Is the art the painting, its reproduction, or does it lie in the act of photographing the painting? By contrast, the protagonist Tom Loxley, is a Henry James scholar. The novel thus offsets ideas about the image and narration – narration moves across time, whereas the image and, in particular the photograph, is always still. Susan Sontag suggested that a photograph was a flawed means of understanding the world because 'Only that which narrates can make us understand' (21). *The Lost Dog* explores the difference between representational art forms and works of imagination and between the still image and acts of narration. This paper will examine the intersection between art, photography and narration that takes place in *The Lost Dog* and suggest that de Kretser queries the nature of artistic enterprise.

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Gretchen Shirm is a Sydney writer. Her first book *Having Cried Wolf* (Affirm Press, 2010) was shortlisted for the UTS/Glenda Adams Award for New Writing. She was named as a 2011 *Sydney Morning Herald* Best Young Australian Novelist. Her work has been published in *The Saturday Paper*, *Best Australian Stories*, *Australian Book Review*, *The Australian*, *The Monthly*, *The Sydney Morning Herald*, *Review of Australian Fiction* and *Southerly*. Her first novel *Where the Light Falls* will be published by Allen & Unwin in 2015. She is a final year doctoral candidate at the Writing & Society Research Centre, University of Western Sydney and her thesis is on the Self, Identity and the Ethics of Representation in Photography and Fiction.

Vernacular Icons: The Cultural Resonances of Henry Lawson and Robert Frost

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Henry Lawson and Robert Frost are icons of national identity in Australia and the U.S., respectively, Lawson of the late 19th century, Frost of the early 20th. Both are often seen as provincial icons, representing a particular time and place in their nation's history. Both embody a vernacular perception, one mediated by language and the relationship between a people and their environment. While a generation away and an ocean apart, there are resonances between the two in terms of vernacular, or dialect, as a mediating factor in experience and perception, as well as the topics of their 'provincial' interests, including the role of women and itinerants in the community, and the dark realism of the environment. In this paper I unpack important similarities between the works of both men that reflect the broader cultural and socio-economic similarities between the United States and Australia. Specifically, I focus on the struggle for identity, personal and communal, through and beyond the perceived provincialism of both men.

Gavin Smith is a graduate of the University of Western Sydney, his thesis entitled *From Robert Frost to Cognitive Poetics: A Theory of Poetic Experience*. He specialises in poetry and poetics, particularly from a cognitive and experiential perspective. His current project involves critically comparing the works of Robert Frost and Henry Lawson, looking at how they construct a coarse local narrative at odds with the glossy parochialism into which they are often subsumed, and looking at the affinities between their work and literary style as a reflection of the broader cultural affinities between Australia and the United States.

‘They’re only letters’: Textuality and vitality from *Frankenstein* to *Her*

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Roland Barthes’ famous characterisation of the literary text as a ‘tissue of quotations’ is nowhere more exemplified than in the case of *Frankenstein*, where, as Chris Baldick notes, Mary Shelley ‘made a living book out of pieces of other books, just as her hero made a living body out of pieces of other bodies’. ‘Tissue’ and ‘text’ share an etymological root, and as Stefan Helmreich notes, ‘Twentieth century biology ... under the spell of understanding DNA as a code-script, often conflated vitality and textuality’. This paper explores the legacy of the scientific metaphor of life as text.

The first part involves a reading of Spike Jonze’s film *Her* (2013), which follows the arc of a male writer’s love-relationship with ‘Samantha’, his computer’s ‘lifelike’ artificially-intelligent operating system (OS). Friedrich Kittler, in *Gramophone, Film, Typewriter*, traces the role of typewriter in enabling a rethinking of language as cybernetic code. Of particular interest is Kittler’s analysis of how the typewriter reconfigures relations between the sexes, and the typewriter’s uncanny role as a kind of desiring-machine. For Kittler, the modern ‘desk couple’ represents a technical-libidinal pairing in which ‘writing in the age of media has always been a short circuit between brain physiology and communications technologies-bypassing humans and even love’ (216). In *Her*, protagonist Theodore voices a suspicion of textuality by deprecating his role as a professional writer of other people’s love-letters by repeatedly saying ‘they’re just letters’. The end of the film, when Theodore seeks the comfort of his best friend Amy after they have both been jilted by their respective OS-lovers, thus performs an anxious reassertion of embodied heterosexual intimacy, invoking a nostalgic distinction between ‘real’ embodied life and the ‘artificial life’ of textuality.

The second part returns to *Frankenstein*, a novel that is, importantly, ‘just letters’ (in both alphabetic and epistolary senses). We can read the creature’s third-hand autobiographical discourse at the centre of the novel as a forerunner of the Turing Test, the famous thought-experiment in which, on the basis of a typed exchange of messages, a computer program is challenged to prove itself indistinguishable from a human respondent. What *Frankenstein* uncannily foreshadows is a future discourse network in which the production and reproduction of living texts has decisively shifted from exclusively human control.

Russell Smith lectures in modernist literature and literary theory at the Australian National University, Canberra. He is currently completing a monograph on Samuel Beckett entitled *Beckett’s Sensibility*, and his next project, *Frankenstein: A Life in Theory*, is a reading of the history of literary theory its responses to Mary Shelley’s novel. He is also co-editor of *Australian Humanities Review*: www.australianhumanitiesreview.org

Tasmania's William Henry Williams

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My paper considers aspects of the life and work of the University of Tasmania's first professor of Classics and English Literature, William Henry Williams. I consider these matters within the context of Leigh Dale's study of the history of professing English literatures in Australian Universities (2012). My findings support many of Dale's themes, and suggest some issues not foregrounded in her text.

William Henry Williams was appointed to this position in 1893 at the age of forty-one and retired in 1925 at the age of seventy-three. His early life in a lower middle-class Methodist family and education at Magnus Grammar School (Nottinghamshire) were influential factors in his life, but his study of classics at Cambridge at a time when the nature of the Classical Tripos changed to include philological and etymological studies shaped directly his subsequent career and research interests, as it did the work of his contemporary, Professor T.G. Tucker of Melbourne.

Williams' success both as Classics Master at The Leys School Cambridge and as Head Master of Newington College Sydney illustrated the man's particular skills and interests, only some of which carried over to his Tasmanian work. His appointment to the Tasmanian post was not without controversy and this played a part in his early years at the University where he undertook leadership roles in senior administrative positions.

Williams taught both English Literature and Classics for the entire period of his tenure. Eventually he shared the teaching of Classics with Thomas Dunbabin, but taught all levels of the English course with little assistance for thirty-two years. A comparison of this course and its assessment with that at Sydney University reveals its conservative and language-orientated nature.

Williams published eleven scholarly editions of writers' works and over twenty articles in journals such as *Englische Studien*, the *Modern Language Review* and the *Australasian Home Reader*. These demonstrate Williams' interest in a range of classical and English writers, but his most original scholarship focussed on the sixteenth century dramatist and scholar Nicholas Udall.

The paper concludes with some analysis of these works and mention of his contributions as a trustee of the State Library of Tasmania.

Ralph Spaulding is a University Associate in the School of Humanities at the University of Tasmania. His research interests include Tasmanian poets and poetry and the history of the University's English Department.

Invisible threads: Pacific links with Australia

Networks of Silence from Australia through the Pacific and across the Indian Ocean: Unravelling the Threads of Early Blackbirding Narratives

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When, in 1856, a group of Sydney traders hit upon an ‘immigration scheme’ to supply Reunionese sugar planters with Pacific Island labourers, they took careful steps to ensure that the future recruits would remain voiceless, with any communication to be filtered through a network of colonial ventriloquists. Their plans were foiled, to some degree, by two white interpreters, employed in the Gilbert Islands, who alerted Mauritian authorities to the allegedly fraudulent way the Islanders had been recruited and an enquiry was launched into an apparent case of ‘French slave-trading’. The stories of the Pacific recruits, however, were never at stake. They were not included in the enquiry and no one was held responsible for their plight. This paper re-examines the archival documents and press reports on the ‘*Sutton* case’ through a postcolonial lens, listening for lost voices and hidden narratives that demonstrate evidence of the Islanders’ agency and resistance.

Karin Speedy is Head of French and Francophone Studies at Macquarie University. Historian, linguist and literary specialist, she focuses much of her research on the Pacific where she works on historical, cultural, linguistic and literary links between the Pacific (including New Zealand and Australia) and the Indian Ocean. Her particular interests include language contact, the New Caledonian sugar industry, migrations, interethnic relations, colonial and postcolonial literature from the region and literary translation. In recognition of her major contribution to knowledge of French language and culture in the Pacific, Karin was awarded the John Dunmore Medal in 2013.

**The Cyclone Which is at the Heart of Things:
The cyclone as trope of place and apocalypse in Queensland literature**

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In a physical landscape impacted by some 207 tropical cyclones since 1858, Queensland writers have incorporated both the terror and the sublime of the cyclone into their sense of place. As they have attempted to find context for the unpredictable, chaotic and destructive tropical cyclone within a landscape where nature has traditionally been regarded by the European settler as an element to be 'tamed' and ordered, the cyclone has become a defining symbol of both the physical and imaginative Queensland landscape.

Some Queensland writers have perceived within cyclones the Burkean sublime or personal revelation, while others have seen it as motivation for community strength, co-operation and compassion. Some perceive the purpose of the cyclone as divine retribution, but to others it's an apocalyptic event revealing a rare second chance for revelation and renewal. This paper examines this search for meaning of chaotic cyclonic events within Queensland literature.

Chrystopher Spicer currently researches, writes and teaches in the Liberal Arts on the Cairns campus of James Cook University in Queensland, situated on the tropical north-east coast close to the Great Barrier Reef. He is also currently working on a PhD about cyclones as trope of place and apocalypse in Queensland literature. He has written extensively about both Australian and American film and history, including an acclaimed centenary biography of the actor Clark Gable and his latest book, *Great Australian World Firsts*, about Australians who were the first in the world to achieve in their fields.

Ahitereiria: Midcentury Maori Eyes on Australia in *Te Ao Hou* (1952–75)

Alice Te Punga Somerville: alice.tepungasomerville@mq.edu.au

For Māori, Australia has always been tricky: a lucky settler country with opportunities unavailable at home; and the home of Indigenous people who are both like and unlike ourselves. However, most scholarship about the two centuries of Māori presence in Australia focus on the 19th century and recent decades. What happened in between?

Like *Dawn* and *New Dawn* in NSW, the Department of Māori Affairs magazine *Te Ao Hou* (1952-1975) published Māori and non-Māori writing in 76 issues. Designed to bring Māori into a new relationship with modernity, its focus was initially domestic but it couldn't help but extend its view, like the Māori community, beyond national borders.

Specifically, this paper engages *Te Ao Hou* in relation to global Māori and Māori-Aboriginal networks. Many pieces highlight Māori people engaged in entertainment, services, diplomacy and education in Australia; in these, mid century Australia is familiarly represented as a land of possibilities. Yet *Te Ao Hou* provides a rich insight into Indigenous-Indigenous connections too, from exchanges between Māori and Aboriginal people on both sides of the Tasman, to a 1960 article by Sydney-based teacher and writer Evelyn Patuaua about Albert Namatjira.

Alice Te Punga Somerville (Māori - Te Ātiawa) is presently Senior Lecturer at Warawara Department of Indigenous Studies at Macquarie University and holds a tenured position as Assoc Professor of Pacific Literature at the Department of English, University of Hawai'i-Mānoa. Her research sits at the intersections of Māori, Indigenous and Pacific Studies. Her first book was *Once Were Pacific: Māori Connections to Oceania* (Minnesota, 2012) and she is now working on two book projects: 'Kānohi ki te kānohi: Indigenous-Indigenous Encounters' and 'Ghost Writers: The Māori Books You've Never Read.' She also writes the occasional poem.

Paper Gallipolis: Imagining the Peninsula in Australian Novels, 1916-2014

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This paper considers a range of Australian novels about the First World War, as part of a larger effort to rethink the ways in which we might write the literary history of that conflict and its aftermath in Australia. In my paper, Gallipoli emerges as a highly versatile site of memory capable of 'imagining' quite different things for different audiences. Thus, this paper seeks to revise persisting views that depict Australian Great War writing as one monolithic (and decidedly old-fashioned) stand on Anzac. Instead, it will show that novelists have adopted a range of stances and a variety of narrative solutions. In addition, this paper will look at how these fictional Gallipolis have been 'sold' to Australian readers. Gallipoli, I argue, did not always sell. Nor was it always the preferred setting for Australians fictionalising their Great War.

Christina Spittel is a lecturer in English at the University of New South Wales/Canberra. She is interested in the intersections between memory, literature and politics, and currently writing a book about the First World War in the Australian Novel, based on her PhD from the University of Freiburg. A collection of essays, co-edited with Nicole Moore, on the publication of Australian literature in socialist East Germany is forthcoming with Anthem Press, London.

‘Pens and Prejudice’: Examining Class-based Cultural Attitudes That Render Invisible Some Women Readers and Writers

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The ABC series *The Book Club*, a monthly panel television show devoted to literary criticism, and its spin-off series *Jennifer Byrne Presents*, both hosted by journalist Jennifer Byrne claim to ‘gather(s) together Australian booklovers’ (‘About’). In a Sydney Writers Festival *Jennifer Byrne Presents* titled ‘Pens and Prejudice’, panelists discussed the ‘extremely topical subject’ of ‘women in the world of literature as both readers and as writers’, with panelist James Wood stating ‘There isn’t such a thing as women’s fiction’ to Jennifer Byrne’s affirmative reply, ‘We don’t think’ (‘Jennifer Byrne’). Despite the work of feminist cultural theorists to reclaim popular women’s literature, such as romance novels from the ‘scrapheap of mass culture’ (Driscoll 186), this negation of women’s popular literature still prevails. I would argue that this assertion makes explicit the implicit class-based assumptions about certain kinds of women readers and writers.

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Suzanne Srdarov is a PhD student at the University of Western Australia, studying romance narratives, in particular the Gothic romance tradition. She is particularly interested in the ways that popular romance texts and their reception, illuminate cultural anxieties around female sexuality and class. She recently presented at a workshop on social memory and feminist cultural histories at the University of Queensland, using romance novels and their reception to revisit feminist debates around sexuality and their present articulation. She is also interested in the ways that technologies such as e-reader devices connect new audiences with old narrative traditions.

Networks of Normality: Rethinking (Anti-)Normativity in Contemporary Critical Theory

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Critiques of normativity and normalisation have played a central role in recent critical writing on sexuality, gender and the body. The foundational gesture of queer studies has often been identified as its anti-normativity (eg Warner, 1993 and 1999; Halberstam, 2005 and 2012), while the medical normalization of bodily difference has been the focus of ground-breaking research in critical disability studies (eg, Davis, 1995; Garland Thomson, 1996; Dreger, 2004). Much recent critical scholarship in the fields of critical race, gender and disability studies is conceptualised in the way Jack Halberstam describes queer studies, as part of a larger network of ‘non-normative logics and organisations of community, sexual identity, embodiment, and activity’ (Halberstam 6).

Despite its central importance to critical theories of sexual, gender and the body, however, the idea of the normal and the concept of normativity that underpin such work are often taken for granted. This paper draws on my recent research on the “long history” of normality to rethink the meaning of normativity in contemporary theory, by drawing attention to the volatility of the concept of the “normal” itself. What the history of this term demonstrates is that the contradictions and inconsistencies evident within the concept of the normal, and the cultural networks within which it circulates, are an important source of its cultural strength and authority, rather than a challenge to them.

Elizabeth Stephens is associate professor of Culture Studies and Deputy Head of School (Research) in the School of Arts and Social Sciences at Southern Cross University. Her publications include *Queer Writing: Homoeroticism in Jean Genet’s Fiction* (Palgrave, 2009) and *Anatomy as Spectacle: Public Exhibitions of the Body from 1700 to the Present* (Liverpool UP, 2011). She is currently completing a new book, co-authored with Peter Cryle, entitled *A Critical Genealogy of Normality*.

**‘Zealous Patriots and Friends of Liberty:
Chandos Leigh’s Cultural Histories’**

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Consideration of the cultural histories of England’s ‘long’ Regency period needs to include an awareness of the role of family and political loyalties. Part of the extended clan of Jane Austen’s mother Cassandra Leigh, Chandos Leigh (1791–1850) was one of a loose network of Whig writers of essays, journalism, poetry and plays. The members covered the spectrum from Samuel Parr, elder patron of the group, to *enfants terribles* Chandos and his hero Byron.

This paper will canvass the role of Whig vocabulary, the core political causes espoused to a greater or lesser degree by the group, and the part played by female family members. It will examine Whig attitudes to domestic issues as well as international events, and how these values were reflected by Chandos Leigh and his circle. The paper will address the ultimate impacts of the literary work of Chandos and his friends on the nineteenth-century cultural landscape.

Judy Stove is currently Adjunct Lecturer in the Faculty of Science, University of New South Wales. Her work with the Faculty began in 2008 with the study of self-control as part of the ARC project *Australian Temperance*. This has continued but extended into alcohol-related harm, and the history of over-eating and obesity. She has published articles considering a wide range of historical and literary themes, from ancient virtue to the Quakers in colonial Australia. Her current research interests include the cultural networks of the Enlightenment and early nineteenth century, and the reception of ancient cultural values in this period.

The Perils of Talking to Journalists: How Expatriate Gossip Sundered Fergus Hume and the Hansom Cab Publishing Co.

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At the turn of last century, a community of aspiring literary colonials lived in London, seeking fame and fortune. They banded together, networked, a matter of survival as well as conviviality. Some were journalists, who also turned their networking into paid work, by sending back to the Antipodes ‘pars’ and columns—for there was a market in news about the expatriates, particularly those who were successful.

One of these journalists was a friend of Frederick Trischler, who, as publisher of Fergus Hume’s bestselling *The Mystery of the Hansom Cab*, had achieved a blockbusting success (the book was the best and fastest selling detective novel of the nineteenth century). Trischler, a genius at publicity, deliberately provided copy for his friend, ultimately a two-edged sword as well as relationship. For a ‘par’ about Hume, published in a gossipy column for the colonial market, would cause the end of Trischler and Hume’s partnership.

Lucy Sussex was born in New Zealand. She has abiding interests in women’s lives, Australiana, and crime fiction. She has also edited four anthologies, including *She’s Fantastical* (Sybylla, 1995), shortlisted for the World Fantasy Award. Her award-winning fiction includes the novel, *The Scarlet Rider* (Pan Macmillan, 1996, with forthcoming reprint 2015). She has five short story collections; and has edited the work of Ellen Davitt and Mary Fortune. Her *Women Writers and Detectives in the Nineteenth Century* (Palgrave Macmillan, 2012) examines the mothers of the mystery genre. Her latest project is *Blockbuster: Fergus Hume and ‘The Mystery of a Hansom Cab’* (forthcoming from Text).

Fergus Hume's Father's Asylum in New Zealand

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The nineteenth-century madhouse was, if we believe the sensation novel and its adaptations into film—not to mention *Marat-Sade* etc—a place of violence and degradation, in which the inconvenient were usefully immured. It was certainly surrounded in secrecy, for the stigma of insanity was huge. Yet these representations occlude a far less sensational reality, in which treatment of the insane was not only humane, but involved occupational therapy, music and theatre. 'Moral Management', as it was termed, derived from Quaker and French Revolutionary innovations, and had considerable success in an era without psychotropic drugs.

This paper will consider the effect of Moral Management upon the lives, art and families of three very different authors: Conan Doyle, Fergus Hume, and Ngaio Marsh. All three knew far more of the madhouse realities than the sensational authors such as Mary Braddon and Wilkie Collins. Moral Management would have an effect on their writing, even after several generations.

This paper is part of the panel **Victorian Madness**.

Lucy Sussex was born in New Zealand. She has abiding interests in women's lives, Australiana, and crime fiction. She has also edited four anthologies, including *She's Fantastical* (Sybylla, 1995), shortlisted for the World Fantasy Award. Her award-winning fiction includes the novel, *The Scarlet Rider* (Pan Macmillan, 1996, with forthcoming reprint 2015). She has five short story collections; and has edited the work of Ellen Davitt and Mary Fortune. Her *Women Writers and Detectives in the Nineteenth Century* (Palgrave Macmillan, 2012) examines the mothers of the mystery genre. Her latest project is *Blockbuster: Fergus Hume and 'The Mystery of a Hansom Cab'* (forthcoming from Text)

The *manuscrit moderne*: Realising Tériade's Vision

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Inspired by the medieval manuscript, Tériade created its modernised counterpart, the *manuscrit moderne*, pushing the artist illustrated book to new innovative heights during the German Occupation of France. Using the French medieval manuscript as an aesthetic idiom during the Nazi occupation Tériade not only beat the German censors but also reminded the French of their rich cultural heritage. This paper reveals the creative genealogy of Tériade vision of his *manuscrit moderne*. Initially commissioning illustrated books, Rouault's *Divertissement* (1943) and Bonnard's *Correspondence* (1944) during the Nazi occupation, he relentlessly pursued Matisse to follow suit. Matisse, finally agreeing, produced his landmark book *Jazz* (1947). Next, with Picasso's *Le Chants des Morts* (1948), Tériade successfully established a new genre of illustrated books that took hold in France in the second half of the twentieth century and established an hitherto unnoticed resurgence of the artist illustrated book.

Rodney Swan is a doctoral candidate at the School of Art and Design, University of New South Wales, Sydney, Australia with a project titled 'Resistance and Resurgence: The cultural and political dynamic of the livre d'artiste and the German Occupation of France'. He holds a Masters in Arts Administration (2011) and a BSc (Hons) (Engineering) and a Masters of Technology. His research focuses on analysing how the French artists illustrated book became a strategic instrument of resistance during the cultural battle in Nazi occupied France and how it emerged in the post-Liberation to support the French authority's quest to regain their pre-war aesthetic leadership. Rodney has presented numerous papers on artists' illustrated books and is curating an exhibition for 2016/17 called 'Matisse, Miro, Picasso and Chagall; Art and Literature – Their Grandest Grand Livre'.

(Writers') Wives Go Mad in England

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Ideas and discourses about 'madness' may have changed significantly over the course of the 19th century but it remained a source of stigma long after conditions of treatment had been reformed. This paper focuses on how mental illness featured in accounts of late 19th-century Australian women like Edith Dean, widow of Francis Adams, and Bertha Lawson, wife of Henry Lawson. Bertha suffered an episode of acute/psychotic post-natal depression while her husband was attempting to establish himself as a writer in London, and, as outlined in 'That Wild Run to London' (Tasker & Sussex, ALS 2007), was admitted to Royal Bethlem Hospital for several months. She made a good recovery, but was left with a terror of becoming ill through childbirth, which has never been recognised as part of their story. Lawson's biographers (Roderick, Matthews, Barnes et al) have speculated about the effect of Bertha's breakdown on Lawson's career as a writer, which is generally regarded as going into decline from around this time. Lawson and some of his 'mates' were inclined to represent Bertha as a millstone around his neck, a chronic case of hereditary insanity. Using contemporary accounts, this paper will resist the temptation to speculate that being married to poets drove these women into asylums, but it does examine the attitudes and discourses that shaped their representation in literary history.

This paper is part of the panel **Victorian Madness**.

Meg Tasker is an associate professor in literature/cultural studies at the Ballarat campus of Federation University Australia, is active in the Association for the Study of Australian Literature (ASAL) and the Australasian Victorian Studies Association (AVSA), and edits the *Australasian Journal of Victorian Studies*. Recent publications have mostly been on 'Anglo-Australasians' writing in London in the 1890s, drawing on extensive research funded by the ARC in 2004-6 and carried on since in collaboration with Dr Lucy Sussex.

Celebrity and the Cultural Reverberations of the ‘Feminist Blockbuster’

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The relationship between feminism and celebrity culture has long been a complicated one, with many critics being suspicious of the elevation of select women to publicly represent a diverse, heterogeneous movement. Revisiting the figure of the celebrity feminist and the cultural work she has performed over many decades, this paper argues that the most visible feminist celebrities have been (and indeed continue to be) authors of what Henderson and Rowlands (1996) have referred to as the ‘feminist blockbuster’. Defined as a best-selling, heavily marketed, often contentious popular non-fictional feminist text, its success largely relies upon the celebritisation of its authors. Women like Betty Friedan, Germaine Greer or Naomi Wolf have (not unproblematically) helped to shape what feminism means in the popular imaginary (and not without contestation). Arguing that celebrity feminism – and in particular ‘blockbuster celebrity feminism’ – cannot in any simple way be seen as homologous to other forms of public renown, this paper shows how the feminist blockbuster remains key to the construction of feminism’s public identity. It will map the development of the feminist blockbuster over time, and conclude by considering one of its most recent manifestations: Roxane Gay’s *Bad Feminist* (2014).

Anthea Taylor teaches in the Department of Gender and Cultural Studies at the University of Sydney. She is the author of *Mediating Australian Feminism* (Peter Lang, 2008), *Single Women in in Popular Culture: The Limits of Postfeminism* (Palgrave Macmillan, 2012), and *Celebrity and the Feminist Blockbuster* (forthcoming, Palgrave Macmillan). With Margaret Henderson, she is currently working on a monograph on postfeminism in Australia.

**‘Rights, Not Privileges. It’s That Easy, It Really Bloody Is!’:
Working-Class Women’s Anger in Nigel Cole’s *Made in Dagenham*’**

Jessica Taylor: jessica.taylor@research.uwa.edu.au

A socialist feminist sensibility arguably characterises Nigel Cole’s 2010 postfeminist historical film, *Made in Dagenham*. Through its dramatisation of the 1968 Ford Dagenham machinists’ strike, the film overtly engages with notions of class and the experiences of working-class women, highlighting the material realities resulting from such intersections.

Within this presentation, I will be focusing on the way anger functions within the film, particularly the anger expressed by protagonist Rita O’Grady, and how working-classness is used to justify this anger. Significantly Rita’s anger, rather than replicating negative tropes of the ‘angry feminist’, is depicted as both necessary and positive, given the economic and social discrimination faced by Rita and her colleagues. It is this focus on the relationship between Rita’s embodied anger and the social and economic discrimination faced by working-class women that perhaps indicates, more broadly, the resurgence of materialist feminism within western popular culture.

Jessica Taylor is a doctoral candidate at the University of Western Australia. Her doctoral research examines how feminist thought functions within a subgenre of postfeminist films she has categorised as ‘postfeminist historical chick flicks’. In particular, Jessica is focusing on postfeminist films with historical protagonists that engage with the ideals of liberal feminism, socialist feminism or the politics of speech, and considers how the ‘problem’ of essentialism and care feminism are notably absent within this subgenre of films.

**Image and landscape: intertwining the two collections of prose poems,
The Laughter and the Crow and *Ashes and Fire in the House of Portraits***

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The two collections are writing experiments that create interconnected worlds through the images of paradoxical body and landscape transformations, and draw upon grief, desire and anachronistic histories in the struggle to speak the unspeakable. It's not an uncommon thing, this fear of articulation: there always seems to be a moment of stillness after an admission; a concession has been made. In becoming vulnerable to injury, the body might become paralysed, temporarily; but also, surprised at the things it is capable of speaking. *Laughter* follows a salivating monstrous plant in its travels across a flooded city, a transparent, constantly laughing boy who cannot think past the present moment, and a crow that spends its life shadowing the boy. In *Ashes*, a woman navigates a house filled with the self-portraits of her family members, while trying to stay separate from the dreams and realities of her changing body: the growth of a tattoo and her poisonous flower-foetus.

I will be reading from a transition piece between *Laughter* and *Ashes*.

This paper is part of the panel **Creative Writing**.

Tanya Thaweekulchai is a combined English Literature and Creative Writing PhD candidate at the University of New South Wales. Her dissertation focuses on the integration of corporeality and consciousness in Virginia Woolf's *Mrs Dalloway* and *The Waves* to investigate the excess and limits of metaphor. Her creative work, two collections of prose poems, *The Laughter and the Crow* and *Ashes and Fire in the House of Portraits*, explore the use of metaphor and the body to address the same research questions.

**Of Tales and Tails: Edgar Allan Poe's *Murders in the Rue Morgue* and
Luis Fernando Verissimo's *Borges and the Eternal Orangutangs***

Helen Tiffin: PO Box 52, Lord Howe Island

Poe's *Murders in the Rue Morgue* is usually credited with being the first modern detective story. Progenitor of an entire genre, it continues to attract the attention of critics and writers in the form of rewritings of, re-engagements with, and homage to the original story. Luis Fernando Verissimo's novel is one of these.

This paper will consider the ways in which Verissimo's novel takes up not only the various elements of Poe's tale, but the notion of detection, a genre which is itself increasingly moving to centre stage in contemporary writing worldwide.

Helen Tiffin is recognised as one of the leading scholars of postcolonial theory and animal studies. She has been professor of English at the University of Tasmania and the University of Queensland in Australia, and was also professor of English at Queen's University where she held a Canada Research Chair. While at the University of Queensland, Helen was a founder member of the Postcolonial Research Group, as well as of the Australian Association of Caribbean Studies. Her research and teaching interests include the history of colonial and post-colonial settler societies, literatures in English, Caribbean studies, literary theory, and more recently, the literary and cultural representation of animals.

Vietnamese Diasporic Literature in Translation: An Alternative Approach to an Interdisciplinary Dialogue

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This paper seeks to expand the discourse around diasporic literature by drawing on the significance of translation. While much of the dialogue between these two fields has been based on the analogous nature of migrating people and migrating texts, an alternative point of dialogue can be found in the study of diasporic literature *in* translation. I posit that a network of diasporic texts is extended when those texts are translated, and that by submitting the translations to close readings we can offer a new means of engaging with and understanding that network. For example, a translation of a short story from Nam Le's *The Boat* represents Vietnamese-Anglophone relations in French, and a translation of Kim Thuy's novella *Ru* represents Vietnamese-Francophone relations in English; each text explores a diasporic experience via a language and a culture that shares elements of that experience, and thus they serve to nuance our understanding of the broader network in which they both participate. Ultimately, this focus on representation in translated literature not only offers what we might call a transdiasporic understanding, but also a textual, rather than metaphorical, engagement between translation studies and diaspora studies.

Jessica Trevitt is a PhD student and teaching associate in Translation Studies at Monash University (Melbourne). Her research focuses on the nature of textuality in translated literature, drawing on narratological methods and the discourse of world literature to explore the extent to which we can read and critically analyse translations independently of their source texts. Having also completed a Master of Translation at Monash, she supplements her research with concrete practice as a freelancer.

**‘Phantoms of Countless Lost’:
The Nostalgia of Absent Limbs in Walt Whitman’s War Poetry**

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Civil War soldiers suffered from a range of maladies for which there was no corresponding physical injury. The frequency of amputations led to an epidemic of phantom limbs, a diagnostic term coined by Walt Whitman’s friend and post-war physician, Philadelphia neurologist Silas Weir Mitchell. This paper marshals a large body of archival evidence to explore the phantom limb phenomenon. I analyze Mitchell’s fictional and medical texts alongside his unpublished correspondence with amputees. Whitman’s elegies for ‘phantoms of countless lost’ soldiers are juxtaposed with his hospital observations of amputation and its consequences. The Union Army defined nostalgia as a ‘mental disease’ within ‘the class of Melancholia,’ characterized by an ‘unconquerable longing for home’ that often proved fatal. Mitchell hypothesized that post-amputation sensations were the result of severed nerves that induced anatomical nostalgia: ‘This pain keeps the brain ever mindful of the missing part, and preserves to the man a consciousness of possessing that which he has not.’ The phantom limb manifests as a tangible void, a neurological link to the lost part. Whitman’s war ‘specimens’ recall the allure of the phantom limb: an entity felt most acutely in its vacancy. Whitman’s ‘human fragments’ illuminate the queer hospitality of ‘sensory ghosts’ and their perpetually open wounds. These lost members possess their own afterlives, independent of the bodies they left behind.

Lindsay Tuggle is currently completing her first book. *The Afterlives of Specimens: Science and Mourning in Whitman’s America* explores the space between science and sexuality, the historical moment of convergence at which the human cadaver is both lost love object and subject of anatomical violence. Whitman witnessed autopsy evolve from a punishment enacted on the bodies of criminals to an element of preservationist technology worthy of the presidential corpse. *The Afterlives of Specimens* establishes Whitman’s role in shifting understandings of the cadaver as an object of posthumous discovery and desire. Lindsay recently concluded a Kluge Research Fellowship at the Library of Congress. Her research has also been supported by grants from the Australian Academy of the Humanities, the Mütter Museum/Historical Medical Library, and the University of Sydney, where she teaches writing and literature.

Love à la Werther: The Farce Network

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Every planet has its satellite — why may not a literary production have its satellite also?
The Female Werter. A Novel (1792)

But whereas I felt relieved and serene for having transformed reality into poetry, my friends were misled into thinking that poetry must be transformed into reality, that they must re-enact the novel, and possibly shoot themselves. (Goethe on Werther-mania)

This person, this Goethe, is simply in my way. (Schiller on Goethe, 1789)

They said he was Sensible, well-informed, and Agreeable; we did not pretend to Judge of such trifles, but as we were convinced he had no soul, that he had never read the *Sorrows of Werther* ... we were certain that Janetta could feel no affection for him, or at least that she ought to feel none.
 (Jane Austen, *Love and Friendship*, 1790).

Literature's planetary aspirations are written in thunderbolts and lightning in Goethe's *The Sorrows of Young Werther* (1774) and the Werther-fever it tore over Europe, transforming Nature from a very paradise into a demon, spreading the words (or "no words") through which to be speechless, and inspiring the suicides of ghosts returning. Just as the celestial body (Charlotte) has her devoted hanger-on (Werther), so does the literary planet of *Werther* have in its orbit fervent imitators, underlings, denouncers, and parodies both fond and cruel.

My paper engages the discursive network of romantic love that emerges with *The Sorrows of Young Werther*, and connects Schiller's *On Naïve and Sentimental Poetry* (1795) and Stendhal's *De L'Amour* (1824), as a "farce network" (to cite Barthes' *Lover's Discourse* on Proust's *A la recherche*, where "everything ends by coinciding"). The figure of the network is usually produced through tropes of speed and smoothness, and associated with the reduction of planetary limits of space and time, but I am interested in the blockages, interruptions and blind spots that are also constitutive of the network, the farcical misrecognitions and coincidences, and the profoundly generative effects of parodic reproduction, in its short-circuiting, distancing or feedback looping. Farce comes from *farceire*, to stuff, after all, an irony which is farcically signposted in Goethe's play *The Triumph of Sentimentality* (1777) by the life-sized doll crammed with sentimental "magic" books — *Werther* foremost among them.

Love à la Werther includes *Werther's* textual network of fetishes and go-betweens (kissing canary, servant boy, the buttons on his jacket, pistol, and "every [other] little thing she touched"), as well as the intertextual satellite of operatic female Werters who ventriloquise Werter to address their own Charlottes ("I feel but her, in all my burning brain," Anne Bannerman, *Sonnets from Werther*). This citational and self-reflexive network returns — not later but at the same time — to tragedy, melodrama and the mixed modes of sentiment. *Werther* initiates the formal networking of irony and sympathy that finds its apotheosis in Jane Austen's technique of free indirect style, which has in turn — from the outset — always already re-routed *Werther* through her early parodies of sentimental epistolarity. Janetta's free indirect style is thus itself (however smooth and svelte) another generative form of ventriloquistic network.

Far from signifying failure, then, farce and its stuffing facilitate the successful transmission and transformation of literary convention. Transtextual networks — the social and intimate relations of love and friendship that travel with these intertextual networks — are also active in this transformation. *Werther* and its fever is an initiatory magic book and media event by which the literary work and life are networked: a planet both technological and occult.

Clara Tuite is Chair of the English and Theatre Studies program at the University of Melbourne. She is the author, most recently, of *Lord Byron and Scandalous Celebrity* (Cambridge University Press, 2015), and is currently working on an ARC-funded project on literary Romanticism and the media of romantic love.

**Differences in Adult Readership:
An Examination of the Reading Patterns of Australians, 2013**

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The question of the reading practices of adults has not generally been addressed. In this paper, I use data from the Australia Council for the Arts (2014) survey, which is a high-quality, nationally representative sample (n=3,004) of Australian adults and their participation in the arts. The survey asks adults of their reading in six print formats: novels, short stories, poetry, creative non-fiction, graphic novels/comic books and plays. In this paper, I examine how differences in gender, education, household income, household composition, cultural and linguistic diversity, and geographical location affect readership, and how readership varies over the life span. The paper also examines how readership relates to attendance in art forms such as theatre and active artistic participation in pursuits such as creative writing in novels and short stories, poetry, plays and creative non-fiction.

Nicholas Vanderkooi is a second year doctoral student in Economics at Macquarie University studying under Distinguished Professor David Throsby. He completed MEc. in Economics at Macquarie University, for which he was awarded the Vice Chancellor's Commendation. Before that, he received a BSc and BA (Hons) from the University of New South Wales. The topic of his PhD research is how culture may be evaluated as a public good.

**Playing Favourites:
Considering the Minor Intimacy of Jane Freilicher and the New York School**

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In a collaborative eclogue by John Ashbery, Kenneth Koch, and Larry Rivers, artist Jane Freilicher is likened to a ‘queen who holds her court.’ Koch also recalls that Jimmy Schuyler ‘passed on test for being a poet of the New York School by almost instantly going crazy for Jane Freilicher and all her works.’ Ashbery would declare her ‘probably my most favourite person in the world.’ Freilicher, in turn, was a vivid letter-writer and also produced responses in her art. This paper considers the dynamic of this ‘court.’ Frank O’Hara would write of her, ‘we talk to each other/ and then we are truly happy.’ While there has been scholarship to date on the affective and aesthetic relationship between male writers, and between male writers and artists of the New York School (most notably Andrew Epstein’s *Beautiful Enemies* and Lytle Shaw’s *Poetics of Coterie*), little attention has been given to the impact of women artists on poetic practice. Using Lauren Berlant’s concept of ‘minor intimacy,’ I consider the non-normative relationship between Freilicher and the New York School poets, and how Ashbery and Frank O’Hara, in particular, developed their aesthetics in an attempt to give such intimacy a form.

The panel ‘Between Poem and Painting: Collaboration, Crushes, and Court Favourites in the New York School’ considers the aesthetic exchanges of New York School writers and artists through new frameworks of gender and affect theory. Incorporating hitherto unpublished archival material, it develops our understanding of social poetics in the production of art and poetry.

Ann Vickery is senior lecturer in Literary Studies at Deakin University. She is the author of *Leaving Lines of Gender: A Feminist Genealogy of Language Writing* (UP of New England, 2000), *Stressing the Modern: Cultural Politics of Australian Women’s Poetry* (Salt, 2007), and *The Complete Pocketbook of Swoon* (Vagabond Press, 2014). She co-authored *The Intimate Archive: Journeys through Private Papers* (National Library of Australia, 2009) with Maryanne Dever and Sally Newman and co-edited *Poetry and the Trace* (Puncher & Wattman, 2013) with John Hawke. She is completing a monograph on women writers and artists of the New York School.

Speaking in Public: Civic Poets and the Civic Humanities

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This paper will begin by introducing the category of ‘public poetry’ as it appears in my postdoctoral research project, which focuses on speech acts and social reparation in Geoffrey Hill and Adrienne Rich. Having been invited to include some reflections on my public engagement program, I will then introduce the project, a series of events designed to stimulate discussion about the civic role of the humanities, particularly among young people. I will use this to ask how organic relationships develop between research and engagement, and consider how, in this case, the category of the ‘reading public’ cuts across research and knowledge exchange. Specifically, I will explore the parallels between the figure of the ‘public poet’ and the contested position of the ‘public humanities’.

Bridget Vincent recently completed a PhD in English Literature at Cambridge University as a General Sir John Monash Scholar and is currently a McKenzie Postdoctoral Research Fellow at the University of Melbourne. In 2014/15 she was awarded an additional Postdoctoral Associateship at Clare Hall, Cambridge, to undertake further research as an Endeavour Postdoctoral Fellow. Her postdoctoral project is titled *Poetry and Public Apology in the Late Twentieth Century: Adrienne Rich and Geoffrey Hill*, and her broader research interests include: modern and contemporary poetry; ethical criticism; interartistic aesthetics and ekphrasis; twentieth-century Irish literature and politics; and the history of the lyric. Recent work appears in the *Modern Language Review*, *Philosophy and Literature*, and *Diogenes*. She is also the founder of a new knowledge exchange project called the Australian Youth Humanities Forum, an engagement program targeting students in the humanities from under-represented schools.

Interactions of Science and Literature in Anglo-Saxon Poetry

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This paper will examine the interplay between Anglo-Saxon science and literature through direct comparisons of scientific writings with poetry. The poems commonly referred to as the Old English elegies are considered prime examples for studies of Anglo-Saxon emotions, however there is also a largely unrecognised influence from Anglo-Saxon scientific and medical thinking. The worldview found in the elegies is closely aligned with Anglo-Saxon cosmology as expressed in scientific works by authors such as Bede, Ælfric, and Byrhtferth of Ramsey. This paper will connect science and literature to explore how ingrained scientific and cultural ideas of the body, the world, and the ageing of both are embedded within the elegies.

Anna Wallace is an early career researcher with a PhD from the University of Sydney. Her research interests include Anglo-Saxon literature, science, and education. She is a member of the editorial committee of the journal *Cerae* and a copyeditor for Brepols.

Happy are the Wretched: Alternate Views of Happiness in Comedic Young Adult Fiction

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Happiness Studies provide a way of reading comedic children's fiction that foreground and investigate representations of happiness in literature. This paper will explore the ways comedy shapes and interrogates these representations in young adult fiction and critiques social constructions of the idea of happiness that serve to exclude or constrain. Alyssa Brugman's *Alex As Well* and Sherman Alexie's *The Absolutely True Diary of A Part-Time Indian* use a range of comedic techniques to undermine conformity and normality in favour of the unconventional. The result is a narrative representation of individual subjectivity and society that foregrounds for readers the dangers of the promise of happiness and the fantasy of happiness scripts. The function of comedy in these texts is thus to encourage a re-evaluation of happiness, and to question its appeal.

Nerida Wayland (MA in Children's Literature; BA DipEd) is a PhD candidate in English at Macquarie University, Australia. Her research explores the power and complexity of comedy in children's literature. She has studied and worked in the fields of education, literature, writing and editing.

Bad Taste

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In the introduction to *A Feeling for Books* Janice Radway writes about the embarrassment she experienced as a member of the Book-of-the Month Club buying books which did not conform to the preferences of the 'literary branch of the academy'. How might 'bad' books be understood as a literary network? How contagious is 'bad' reading? The reception history of *The Thorn Birds* is a case in point. And how to delineate reverse snobbery, as exemplified perhaps in the mixed reception afforded Eleanor Catton's *The Luminaries* which was given a curate's egg reception in her own country. This paper will examine the reading reception of some 'bad' and 'good' books in an attempt to understand some of the dynamics of literary networks and their role in policing taste.

Lydia Wevers is a literary critic and historian, as well as an editor and reviewer. Her area of scholarship is New Zealand and Australian literature, and several of her books have focused on early New Zealand travel writing and writers. She has also edited a huge range of literary anthologies, including *Goodbye to Romance: Stories by Australian and New Zealand Women 1930s – 1980s*. Wevers is a great supporter of New Zealand letters and her involvement with literary organizations and groups is considerable. Her books include *Reading on the Farm: Victorian Fiction and the Colonial World* (Victoria UP, 2010) and *Country of Writing: Travel Writing and New Zealand, 1809–1900* (Auckland UP, 2002), while recent essays include 'Dickens in New Zealand' in *Literature Compass* 11.5 (May 2014) and 'Reading Dickens' in *Australian Literary Studies* 29.3 (October 2014).

Reading, Reviewing and the Australian Women Writers Challenge

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The Australian Women Writers Challenge was established in 2011 in response to gender bias in the reviewing of books by women authors. The challenge encourages readers to seek out works by Australia's women writers and to comment on them through reviews on blogs or GoodReads.

Online reviewing has flourished as traditional print media has declined, but it has attracted criticism for a lack of rigour. A more fruitful approach to the debate on traditional and online reviewing can be found in the context of 'vernacular criticism', a term used by Marguerite Nolan and Robert Clark in their research on book clubs. Online reviewers may not have studied literary criticism, but they still have valid emotional and intellectual responses to texts that they share in an environment that encourages discussion. This paper investigates the network of bloggers and readers that has grown up around the Australian Women Writers Challenge and how it facilitates conversations about reading.

Jessica White was raised in country NSW and, at age four, lost most of her hearing. Undaunted, she made her way from a primary school of 100 pupils to publishing her first novel, *A Curious Intimacy* (Penguin, 2007) at age 29, and graduating with a PhD from Birkbeck, University of London. Her second novel, *Entitlement*, was published by Penguin in 2012. Jessica's short fiction, essays and poetry have appeared in numerous Australian literary journals and she is the recipient of funding from Arts Queensland and the Australia Council for the Arts, which has included a writing residency at the B.R. Whiting Studio in Rome. Jessica's website is www.jessicawhite.com.au

Text, Context, Intertext, Hypertext: The Networked Object of Literary Study

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The text – the object of our activity as readers and critics - has increasingly been understood over the last fifty years not as the repository of a singular meaning, placed there by an author and decipherable by a reader competent in a given set of codes, but as a networked object, best described as ‘surface’ (Marcus and Best 2009) or ‘interface’ (Batstone 2010). Felski (2011) suggests that context, too, might usefully be rethought as a cross-temporal network; and scholars like Pearce (1997) and Radway (2012) have traced readers’ networked activities. This paper argues that the text-as-network might be understood as the mutual dynamic constitution of text, context, and reader. It will illustrate this through a reading of the fan-written short story ‘Deus Ex’, which brings together Wodehouse’s Jeeves and Wooster stories with *Twelfth Night*, *The Lord of the Flies*, and Greek mythology in an intertextual network of its own.

Ika Willis is senior lecturer in English Literatures at the University of Wollongong. Her research on reception theory extends from Harry Potter fan fiction to the poetry of Virgil and Lucan and its afterlife.

**Relational Networks:
Towards a Sociological Reading of Poetry Performance**

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In this paper I will focus on poetry performances as an example of an embodied micro-interactive ritual chain. Drawing on Durkheim, Goffman and Weber I will propose a sociology of how to read performance that focuses on dialogue, audience response and homonymity, rather than on autonomous, authorial subjects. Central to my argument is the idea of starting with relations as they exist in a network rather than with individuals. I will expand on the politics of this orientation and how it engages with recent work by Nick Moury. This theoretical approach will be intermingled with reference to the work of Michael Farrell and Astrid Lorange among other contemporary Australian poets.

RD Wood holds degrees from the ANU and the University of Pennsylvania. He has had work published in or that is forthcoming from *Foucault Studies*, *JASAL*, *Southerly*, *Best Australian Poems* and *Interdisciplinary Literary Studies*. At present he is working towards a PhD in English at UWA, where he teaches 'Introduction to Australian Studies' for international students.

How to Tell Stories in Nonhuman Voices

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Ecological and systems philosopher Gregory Bateson argued that the biological world followed the logic of stories. He believed that all living systems were communicative - with meaning, context and relevance embodied in the evolutionary flesh of life on earth. Starting from Bateson's premise that 'If the world [is] connected... then thinking in terms of stories must be shared by all minds of minds, whether ours or those of redwood forests and sea anemones', I am working toward a form of more-than-human storytelling that uses narrative to understand interaction in complex relational systems.

Aboriginal Australian cultures have long had a deep engagement with story as a way to understand and represent interspecies connectivity across multiple temporal scales. Through a series of interactions in a community garden in Armidale, New South Wales, this paper brings ecological philosophy into dialogue with Indigenous story. Exploring the links between deep time, evolution and Indigenous storying of place and culture, I am focused on the role of story in developing new modes of attentiveness to the rhythms of the more-than-human world.

This paper is part of the panel **The Environmental Humanities and the Literary Imagination**.

Kate Wright is a postdoctoral research fellow at the University of New England. Her current project involves working with Aboriginal community members in Armidale, New South Wales, to develop a community garden and conduct a collaborative multispecies ethnography of the process.

The Aboriginal-White Relationship in *The Secret River* and *Carpentaria*

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This paper mainly explores the Australian Aboriginal-white relationship in two novels: *The Secret River* (2005) by the non-indigenous writer Kate Grenville, and *Carpentaria* (2006) by the indigenous novelist Alexis Wright, and compares the discursive strategies and narrative devices the authors have adopted to represent the concept of whiteness and indigeneity, one from the European settlers' point of view, the other from the standpoint of the Aboriginal people.

In *The Secret River*, Grenville resorts to the genre of historical novel as a way of reconciling the past. Although the racialised stereotypes of the Aboriginal people are repeatedly challenged, the moral ambiguity of settler identity is still mixed with guilt and complicity. On the other hand, in *Carpentaria*, Alexis Wright defamiliarises the concept of whiteness and rejects a narrow, essentialist categorisation of the Aboriginal people. Set in a narrative related to the oral tradition, the novel attempts to rewrite a history which has erased the Aboriginal presence and gives voice to Aboriginal cosmology and the laws and protocols of the land.

Chunli Xing is a PhD candidate in Australian Studies Centre at Tsinghua University, and an associate professor in the School of Foreign Languages at Beihang University. Her major research interests include Australian literature and Aboriginal literature in Australia, critical whiteness studies, postcolonialism. She has made presentations on topics concerning Australian literature at different conferences. Her articles have been collected in *Oceanic Literature Studies* and *Australian Cultural Studies*.

Affective Witnessing in Timothy Conigrave's *Holding the Man*

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Timothy Conigrave's acclaimed memoir *Holding the Man* (1995) chronicles his fifteen-year relationship with his partner, John Caleo, and their impending deaths from AIDS-related illness. Set in Melbourne, commentators have noted how Conigrave's narrative reads more like a tragic love story, rather than simply another 'AIDS story,' hence it has become a timeless Australian classic (marked by its inclusion as an orange-and-white Popular Penguin in 2009). Taking *Holding the Man* as a case study of HIV/AIDS life writing, I wish to reflect on issues of intimacy, witnessing and genre within a specifically Australian context. I take Lauren Berlant's understanding of genre as an affective experience of becoming and employ new sociologies of literature to interrogate how the text evokes intimacy, tenderness and compassion through its simplistic style and pop culture references.

Jonathon Zapasnik is a PhD Candidate in the School of Literature, Languages and Linguistics at the Australian National University. His research examines the affective constitution and temporal registers of intimacy in American and Australian HIV/AIDS life writing and visual cultures. He has a co-authored piece published in the *Australian Humanities Review* and he is a contributor to *The Wiley-Blackwell Encyclopedia of Gender and Sexuality Studies* (forthcoming 2015).

Memory Objects: Posthumanist Critique of Historical Memory in Jaume Cabré's *Confessions*

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Jaume Cabré's 2011 *Jo confesso* (transl. *Confessions*, 2015) is a multi-plot novel that narrates a fictional story of a lone childhood of Adrià Ardèvol in Barcelona in the surroundings of old manuscripts and antique objects—it is also a novel about Europe's violent history, including the Spanish inquisition, Franco's rule, the Holocaust and colonial imperialism. In *Jo confesso* the themes of historical violence, collective memory, forgetting and forgiveness, and the importance of the aesthetic field, especially classical music (present already in Cabré's earlier novels, including *L'ombra de l'eunuc* (1996) and *Les veus del Pamano* (2004)) crystallise into an inquiry into the place of objects in the historical memory formation. The concept of 'memory objects' refers to those antiquarian things in *Jo confesso* (a Storioni violin; a medieval medallion from Pardà; a painting by Modest Urgell and a dinner serviette) that focalise actions of the novel's protagonists and become an optic onto violence these protagonists perpetuate—and suffer. As such, and in line with the conference theme on 'literary networks,' the proposed reading of *Jo confesso* connects literature, collective memory studies and the posthumanist critique of dominant historical memory paradigm. Cabré's decision to locate a Storioni violin at the centre of this multi-plot story as a connective of its instantiations of violence and suffering, helps to grasp the co-implication of objects in the formation of the psychic and cultural responses to historical trauma. Instead of the periodicity of radically opposed 'past' as the locus of violence and 'presence' as that which is devoid of violence or that which is 'after-violence,' memory objects disclose an intricate mosaic of continuities and discontinuities of violence in contemporary Europe.

Magdalena Zolkos is Senior Research Fellow at the Institute for Social Justice at the Australian Catholic University. Her areas of interest include: memory studies, memory and objecthood, literature and historical memory, and literary trauma narratives. She is the author of *Community and Subjective Life. Trauma Testimony as Political Theorizing* (Continuum, 2010) and the editor of *On Jean Améry: Philosophy of Catastrophe* (Lexington, 2011).

**Disturbance of the White Man:
Oriental Quests in Merlinda Bobis' *Fish-Hair Woman***

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Asia has been playing a substantial role in shaping contemporary Australian's reimagining of its national identity. Oriental quests in Australian literature have become a tactical literary trope for writers to intervene in the fraught process of negotiating Australian identity through contact with its cultural others. Oriental quest novels also constitute the cultural reproduction of exotic semiotics in repeating the motif of interracial relationships between indelibly idealistic, white men and objectified, consumable Asian women. *Fish-Hair Woman* (2011) by the Filipino-Australian writer Merlinda Bobis is a novel on the disturbance a white man provokes in the postcolonial Total-War-inflicted Philippines. Bobis has strategically re-politicised exoticism in that portrayal of the white man's ambivalent position between tourist 'outsider' and humanist 'insider' and his relationship with local women as reciprocal have unsettled oriental quest traditions and problematised the salvation saga. In this article, I examine the representation of oriental quest in the novel and argue that this representation implicates and enunciates Bobis' position as a transnationally ethnic writer writing within and against the Australian literary environment.

Emily Yu Zong is a PhD candidate in English literature at the School of Communication and Arts, the University of Queensland. Her thesis, entitled 'Unlearning Othering: Asian-Australian and Asian-American Women's Writing,' investigates literary re-orientations of diasporic Asian women's literatures within a comparative frame. She has published on diasporic Asian identity, hybridity, and transnationalism. Before commencing her PhD degree, she has got a background in translation theory on diasporic Chinese literature.

'It feels like much more of a global community': Australian Authors on Their Peers, Readers and the Changing Book Publishing Industry

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Research examining changes in the contemporary book publishing industry identifies increasing commercial pressure on the creation of literary works (Davis, Thompson) and concern about the cultural diversity of books published (Masson). However, there are also positive aspects to developments. Poetry publishing in Australia is 'thriving', book sales are recovering (although prices are falling) and authors describe themselves as more connected than ever with their readers and peers: 'the isolation I have felt in the past, living outside a capital city, is now much less worrying'. From performance poets to genre writers, authors are bypassing traditional literary and publishing routes in order to pursue their creative vision.

This paper presents initial findings of a national survey of Australian authors conducted in early 2015 with the Australian Society of Authors and other authors' associations. While acknowledging disadvantageous aspects of industry changes, it also highlights lesser-known advantageous aspects and how authors are responding.

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