ALMEIDA, Rochelle, ‘Dingos bark back: Anglo-Indian Immigrant Writing in Australia’

Long ridiculed for their racial hybridity, India’s Anglo-Indians—a mixed race people—were called ‘Dingos’ and instructed rudely to “Go to Australia” after India won her Independence from the British in 1947. Although their first port of escape from India was Great Britain, thousands of Anglo-Indians left the Indian sub-continent (India, Pakistan and Sri Lanka) in the second wave of migration, i.e. from the late 1960s onwards, for Australia after her ‘whites only’ color bar policy on immigration was lifted.

In the fifty odd years since this racial minority has made Australia its home, it has created a distinct diasporic identity for itself based on its unique cultural traditions and heritage. However, it is only in recent years that its writers have found a strident voice and have managed to be heard in the immigrant chorus that makes up the Australian literary choir. Critics like Paul Sharrad have published extensively on the work of this minuscule minority whose sense of local affiliation is so marked in its writings as to ‘claim’ a small portion of the Australian urban environment for itself. Other critics like Glenn D’Cruz have commented on the writers’ tendency to imitate other Indian models in an effort to gain international attention.

My paper will examine the novels of two Anglo-Indian Australian writers—Sunita Perez da Costa from Sri Lanka (Homework) and David McMahon from Calcutta, India (Vegemite Vindaloo), to illustrate the manner in which cultural hybridity is doubly tested by the act of immigration (by virtue of leaving the Indian sub-continent to make a home in Australia and by virtue of attempting to conform with the cultural expectations of a land that is politically welcoming of difference but sociologically resistant to it. The manner in which characters in the novels by these immigrant writers behave as they negotiate their way through the intersections of race, religion, class, language and country of origin provide an insightful glimpse into the anthropological challenges of resettlement in a land that is essentially multi-racial and multi-cultural but insistent on preserving a hegemonic cultural ethos that belies its desire for plurality and declarations of tolerance. Finally, my paper will compare the work of Australia’s Anglo-Indians with that of their compatriots in India (Allan Sealy and Ruskin Bond) and the UK (Glen Duncan) in order to emphasize that Anglo-Indian literature (in Australia as much as in other parts of the world) is fast evolving into a world literature insofar as it has developed a significant global sweep and impact.

ARCHER-LEAN, Clare, 'Transnational impulses in Colin Johnson's (Mudrooroo's) fiction'

Both in textual oeuvre and personal identity, Colin Johnson (pseudonym Mudrooroo) embodies existence beyond a prescriptive and identifiable national locality. His early work exposes the mythologies of Australian nationalism and
later novels evade stability in representation itself. The Master of the Ghost Dreaming Series presents an intricate evocation of place and time which prevents the reader from an easily digestible and cathartic ‘pinning down’ of Australian identity or experience. Mudrooroo has said with wry grin ‘When I was writing […] the first book of the series […] Wooreddy, I still considered my ego not large enough to tackle Australia…After doing […] the whole…] Master of the Ghost Dreaming series, I consider it bigger than Australia, as big as the universe’ (Mudrooroo.com, online, n.d). Questions of the author’s ego aside, the work is written in what the author terms ‘maban reality’[1], a style akin to South American magic realism with its conflation of temporalities and deployment of magic as nominally accepted within the real. The textual space, through its multifarious Indigenous, African and European referents suggests a non-nationally specific, pan-Indigenous sentiment. Such transnational slippage is presented as a response to both fixation in post-colonial grief and to indulgence in colonial amnesia. The author asserts the commonality of connection to land for Indigenous peoples across Australia (and internationally) through magic realist syncreticity and a collage of tales. This will be demonstrated through exploration of the impacts of the magic realist form.


ASHCROFT, Bill, ‘Beyond the nation: scenes of the future’.

Despite Goethe’s ideal of *Weltliteratur* – the dream of ‘a common world literature transcending national limits’ world literature still seems unable to challenge the importance of the nation in the *institution* of literature and literary study. The very question asked by this conference – Is Australian literature a World Literature? – seems to bear this out. This paper sees the synchronicity of Australian and world literature as a process of reading beyond both the terms ‘world’ and ‘nation’. I will examine the shared utopianism that links various post-colonial literatures through a vision of what Ernst Bloch calls *Heimat* – the home we have all sensed but never experienced. Australian literature shares with other literatures this hope for the future – a home beyond the nation. I will explore this transcultural, transnational connection through various texts.

BAISHENG, Zhao, ‘The Nobel Prize in world literature’

Although Sweden has produced five Nobelists, including Selma Lagerlöf, Pär Lagerkvist, Harry Martinson, Eyvind Johnson and more recently Tomas Tranströmer, and no mainland Chinese writers so far have enjoyed such an honor, the Nobel Prize in Literature is still the most important institutional force in the shaping of a world literature. Nobel’s own testament that “no consideration whatever shall be given to nationality of the candidates, but that the most worthy
shall receive the prize, whether he be a Scandinavian or not” and the Nobel committee’s ambition for “a global dissemination” (Lars Gyllensten) contributes greatly to the Prize as “the European Prize” “intended for the richly diversified literature of the whole world”. This paper will investigate the “politics of recognition” and explore the impact of the Prize culture upon world literature. It will also examine the Swedish Academy’s preferences for “the Unknown Masters” and the neglect of “World Writers”, such as James Joyce, Marcel Proust, August Strindberg, Leo Tolstoy and Lu Xun.

BHARAT, Meenakshi, ‘The ubiquitous bond in contemporary Australian and Indian fiction’.

In the perspective of the structure of a cosmopolitan world, there are numerous critical and reprehensible features that have ridden along with globalizing squalls to beset nations. India and Australia too find themselves rocked, along with many other nations in the world, by the omnipresent dread of terrorist insurgency. The two nations, located miles apart, have been willy-nilly pushed onto a ubiquitous, troubled and common platform, witness the Dr Haneef- and-his-sim-card-and-his-possible-terrorist-links imbroglio. But long before this unsavoury event—much, much before this—I had mooted the idea of bringing together creative literary responses to this theme from both Australia and the Indian sub-continent under the aegis of one significant volume. The idea was to recognize and iterate the responsibility of the artist in this quarter. In this necessary and creditable task, Australian writer Sharon Rundle, regional winner of the Pacific region of the Commonwealth Short Story Award 1998, willingly joined hands with me. With the volume out now, I want to use this occasion to make a presentation of some of my findings and my experience in the making of this manuscript. I would also essay a comment that this concern and this exposition on the part of the artists is neither new nor limited to the present moment; that this was not a one-off instance of cultural identification; that this was, to use Nikolas Kompridis’ term, ‘a possibility-disclosing’ experience. We found that this is not the only issue that brings Australians and Indians together: as our experience of putting together our next volume on refugees and asylum seekers has proved. One can trace literary antecedents for the analyses of these significant themes in the writing of David Malouf from Australia and A. Sivanandan and Rushdie from the Indian sub-continent. This paper will attempt this analysis.

BRENNAN, Bernadette, ‘Worlds without and within: Patrick White’s The Solid Mandala and the relevance of transnational theory.’

In Patrick White’s The Solid Mandala (1966) Arthur Brown, a seemingly simple man, reads an eclectic range of texts in Sydney’s Mitchell Library. Significantly, Arthur’s two favourite narratives are Alice in Wonderland and The Brothers Karamazov; works that in various ways could be said to exemplify some of the
central preoccupations of transnational theory. This paper begins by examining the disturbingly powerful scenes of Arthur Brown reading in the library before moving outwards from the world of White’s novel to consider how The Solid Mandala engages with both suburban Sydney and world literature, or perhaps more correctly, the world of literature.

On an obvious level, Arthur’s reading practices demand that White’s readers appreciate the central significance of Dostoyevsky’s The Brothers Karamazov to White’s narrative. Astute readers are also invited to explore the relevance of Dostoyevsky’s The Idiot and Olive Schreiner’s The Story of an African Farm. Through reading these texts in conversation we discover how literature, while remaining faithful to local or national concerns, seamlessly constitutes its own world(s). Two of White’s chosen epigraphs - from Paul Eluard and Meister Eckhart – speak of worlds without and worlds within. While they signify the importance of the existential question of belief at the heart of The Solid Mandala – ‘before whom shall I bow down’ – this paper will seek to adapt the idea of movement between worlds as a way into its discussion of how the local and global, the personal and the universal operate in The Solid Mandala. In so doing it will also interrogate the need to ask if Australian Literature is a World Literature.

**BROINOWSKI, Alison, ‘Divided countries, sundered selves’**

Much of our concentration on Asian Australian literature has been with accounts of diaspora and its consequences for identity, relationships and cultures. But for writers from divided countries, the bifurcation of identity, stress on relationships, and loss of cultures are at least as potent in the formation of their narratives. For writers from China/Taiwan, North/South Korea, North/South Vietnam, and even Malaysia/Singapore, these divisions are replicated in the ‘divided selves’ of people in their fiction. They often remain sundered in ways that they, or the writers, struggle to communicate to readers, and to others in Australia. Taking Don’o Kim’s fiction as an example, this paper observes the use he makes of divided countries and bicultural individuals, with particular reference to his little known latest novel The Grand Circle (2007).

**BUCKRIDGE, Patrick and MORECROFT, Eleanor, ‘Australia’s world literature: constructing Australia’s global reading relations in the interwar period’**

Recent conceptualisations of ‘World Literature’ have tended to view it as a de-centred and dynamic cultural system, characterised by shifting pressures, changing definitions and multi-directional flows. An older conceptualisation of it, freshly innovative in its day, but not much remembered now, saw it as an organically integrated whole, grandly monumental and unitary at any given moment in history and – an important additional qualifier – from a given national or individual perspective. This idea was elaborated over many years by the equally unremembered Anglo-American literary scholar and theorist Richard
Green Moulton. His book *World Literature and Its Place in General Culture* (Macmillan, 1911) described a 'perspectival' model according to which, by analogy with a geographical landscape, works of literature could be apprehended in a variety of proportions and configurations, as determined by the observer's position in history and the world. They could then be studied not just in national, social and political terms, but in terms of the unity of World Literature as perceived from that particular perspective.

The aim of this paper is to apply Moulton's model of World Literature to an understanding of the ways in which Australian readers in the interwar period struggled to constitute and articulate a coherent relationship to the rest of the world through reading. It was, in effect, an extended mapping exercise in which certain other national literatures, literary institutions and literary values came to be seen and used as key co-ordinates with reference to which Australians could productively and concretely project, define and debate their values and responsibilities in a confusing, changing and increasingly dangerous-looking world situation.

Among those that played important roles were English, Russian, French, German and American literatures. Using the resources of Trove and AusRED, we shall attempt to sketch the outlines of the global literary perspective – an Australia-centred World Literature, in Moulton’s terms – that emerged for Australian readers in the course of the 1920s and 1930s.

**BURNS, Belinda, ‘Made in Suburbia: examining “new” intra-suburban tales of transformation of the female protagonist who does not flee’**

Suburbia, as a fictional landscape and an imaginative literary space, has been largely trivialised, satirised, or neglected by twentieth-century Australian novelists as the antithesis of self-transformation; a site of stasis, boredom, and even death (Gerster 566). Apart from a few notable, mostly recent, exceptions, such as Christos Tsiolkas’ acclaimed *The Slap* (2008), Australian writers, regardless of gender, have favoured the bush, the city, or the foreign over the suburbs as transformative sites.

This need to flee (or else satirise) the suburbs is largely peculiar to Australian fiction. American novelists such as John Updike, John Irving, Don DeLillo, and John Cheever have set many of their stories within the limits of suburbia (Kinnane 49), but in Australia a restless narrative of relocation *out* of suburbia, the place where most of us live, dominates.

My current study of suburbia as a literary setting in twentieth-century and more contemporary Australian fiction, and its narrative typecasting as a site from which to *escape*, rather than *belong*, informs how this fictional setting has been comprehended within and beyond its cultural context. As Healy suggests,
suburbia in Australian fiction may signify much more than a purely geographic setting, functioning as ‘an Australia’ in the context of the novel.

If so, the recurrent theme of flight from suburbia may be understood as a metaphor for a deeper desire to flee or even disown the nation before embarking on individualistic journeys of self-discovery or quests for belonging felt less accessible within territorial confines, whether national, regional, or merely suburban.

Examining the particular case of narrative flight of the 'suburban female' as lead protagonist, the paper will discuss how evidence of a shift away from the flight from suburbia narrative to stories of intra-suburban transformation may indicate a possible reappraisal of suburbia as a setting in contemporary fiction, as well as a wider reconsideration of the connection between physical border crossings and character development.


**CARKEET, Margaret, ‘Sybylla’s bush bildung: My Brilliant Career and the coming-of-age novel’**

The vocal nationalist and feminist sentiments of its protagonist Sybylla Melvyn have ensured Miles Franklin's My Brilliant Career a place in the canon of Australian women’s writing. While acknowledging the importance of the novel in Australia's literary heritage, I want to argue that approaching the novel from a transnational perspective offers particular insights that a purely national approach precludes. Despite its canonical status, issues of genre and form have plagued the novel since its initial publication: vacillating between realism and romance, the novel’s schizophrenic form is often simply attributed to the youth and inexperience of its author. Likewise, its contradictions – the uncertain outcome, circular spatial structure, pervasive irony, and mix of gritty realism and wild romance – remain largely unexplained. I argue that reading My Brilliant Career as a colonial Bildungsroman opens the text to a reading that resituates it within the generic literary history of the Bildungsroman and helps explain the erratic form of the novel. The novel’s formal incoherence is a consequence of the
conflicting themes of the late nineteenth-century Commonwealth Bildungsroman: the desire to create a distinctively colonial home and the simultaneous impulse to adhere to modern institutions and culture. The twin impulses that Bakhtin identifies in the Bildungsroman – the projects of nation-building and self-building – fail to blend harmoniously in My Brilliant Career. Sybylla Melvyn, does not “emerge along with the world” or progress in any recognizable way, remaining in the same dissatisfied position as at the novel’s outset. I argue that the novel’s chronotopic spaces, whose legible temporalities are disconnected and unchanging, produce a Janus-faced vision of post-colonial nationhood that simultaneously looks to a mythologized past and a dystopic future. In this way, My Brilliant Career reflects the inherent contradictions of the post-colonial project of nation-building within the British Commonwealth.

CARTER, David, ‘Traduit de l’americain: Thomas Keneally and the mechanics of an international career’

This paper focuses on the publishing history of Thomas Keneally as a case study in the shifting ‘mechanics’ of managing an international literary career from an Australian base. As part of a larger study of the US publication of Australian books, it will focus in particular on Keneally’s American career. Keneally is best-known internationally as the author of Schindler’s List, winner of the 1982 Booker Prize and the 1983 Los Angeles Times Fiction Prize. Even before Steven Spielberg’s 1993 film, the book had had at least eight different English-language and fourteen foreign-language editions, while the film’s international success meant new English and American editions and a dozen or so translations in 1994 alone. A third French edition in 2000 announced itself as traduit de l’americain.

Although the success of Schindler’s List was spectacular, it was neither sudden nor singular. By the time the novel appeared, Keneally had already had fifteen titles published in the USA, a number in multiple editions. Between 1968 and 1974, he had six novels published by the major literary house Viking, Patrick White’s American publisher, and, in 1980-81, best-seller success with Confederates, which Newsweek called “the best novel of the Civil War since The Red Badge of Courage”. He had also established close working relationships, and often personal friendships, with some of the key figures in the New York publishing world. Sixteen further titles have appeared since Schindler’s List, including three more “American” books (a travelogue, The Place Where Souls are Born; a biography of Abraham Lincoln; and a second Civil War novel, American Scoundrel). In the mid-nineties an American reader wrote to Keneally, “Like most everyone in America, I’m familiar with your work and find it inspiring”.

Keneally’s American career will be considered in the context of the changing relationships between Australian, British and American publishing from the 1960s to the present (both before and after the collapse of the Traditional Markets Agreement) and the increased significance of literary agents in the international rights market. Transnationalism in this context is a ‘mundane” cluster of
in institutional arrangements rather than an ethical position, but no less significant in its unsettling of national paradigms in literary studies.

Considering Keneally's career in this international, transnational or “trans-nodal” perspective recasts a number of issues that have defined his critical reception and relationship to Australian literature since the early 1970s. As critics have noted, Keneally is among the best-known Australian writers but his relationship to “Australian literature” remains a complex one. From a transnational perspective, his career might be placed in a lineage that includes Morris West, Jon Cleary and, further back, A. J. Rees, Guy Boothby and Fergus Hume.

CHAKRABORTY, Mridula Nath, ‘What is wrong with being a national literature?: Australia in its imaginary’

At the inaugural conference of the newly-founded Institute of World Literature, titled “The Rise of World Literatures” at Peking University in June 2011, Robert Dixon asked if Australian literature today might be considered a world literature, or if it still remains “a minor national literature embedded uncertainly in world literary space” (ctd. Casanova)? Dixon’s query was not a mere rhetorical flourish: he went on to map the grounds upon which such questions might arise, namely the emergence of the newest field of inquiry in comparative literature in its latest refashioning as “world” literature. Dixon made an impassioned plea for the consideration of contemporary Australian literature as a model for world literatures, given its inherently transnational character in a settler/colonial society.

My paper is an intervention into this debate: is one a national or a world literature? Immanent in the either/or of this question is the anxiety, yet again, of the settler nation, of being left behind, of trailing the dust of the trailblazer, of being designated, once again, the belated arriviste in the hegemonic salon of a Euro-American academic vanguard. I begin, instead, with the other question: is Australian literature a national literature to begin with? If so, how might we consider its ambit within the ambitions of a national imaginary and then again, as the expression of Antipodean imagined communities? Is it at all salutary to want a place in the rising sun of world literatures, when one’s energies might be critically engaged by self-reflexive investments in and interrogations of a national literature? Here, Australia’s post/colonial history might have other, sober lessons to offer, and actually resume the unfinished work of a robust postcolonialism that haunts the current avatar of an imperial world order desiring to re-institutionalise itself in the guise of A world literature. That world literature’s desperate evasion of the postcolonial hysteric might offer us a timely reminder to reconsider the literary impulses of this large island that is also a world unto itself, that is now again seeking to reach out across the waters.

My own rhetorical question, is Australian literature by, for and of its peoples?, poses the inevitable dilemma of inclusion and exclusion embedded in any canon-making. For national-literatures, however expansive, must also include the now
politically-incorrect, but the always/already subliminally-functional problematic of the canon. My contention is that contemporary Australian literature has perhaps failed to take adequate account of its ‘others’ in the definitional moment of founding its literary corpus/canon, however provisional that might be. Even as I take, with utmost seriousness, Gayatri Chakravorty Spivak’s cautionary finger-wagging that “the moment of transgression in world literature might well be nationalism,” I make the claim for a national literary reckoning in the case of Australia now. It is only when we know the nation that we can know the inter- or trans- nationalisms that populate our worlds of literature. I will conclude my paper with a specific case-study of Australian literature of subcontinental origin, in the works of Yasmine Gooneratne, Michelle de Kretser and Suneeta Peres da Costa. In such a recounting, I also draw comparisons with a flourishing contemporary Canadian literature that defines itself anew through its migrant multicultural imaginary.

CLAREMONT, Yasuko, ‘Reaching beyond cultural borders: Leslie Greener’s *No Time to Look Back* (1950)’

In *No Time to Look Back* the theme of reconciliation is raised to a spiritual plane. The novel is set in an imaginary Japanese prisoner of war camp (Greener himself was a prisoner at Changi) and the title is taken from a Japanese marching song, *Umi-yukaba*, with its origin in the *Manyôshû* (759):

> ‘At sea be my body water-soaked,  
> On land be it with grass overgrown,  
> Let me die by the side of my Sovereign!  
> Never will I look back.’

But where the meaning for warriors was to be brave and bold on the battlefield, Greener’s intention is the reverse, that is, not to look back on the abomination of war but to recognize the power of love and reason in our hearts as a buttress against coercion. The novel can be seen as a kind of parable based on the moral code of Christianity (although Greener himself was not a Christian). The reality of being in the camp is brought home in vivid scenes: three escapees are executed in front of prisoners, young Burmese girls are abducted as ‘comfort women’, prisoners returning from rough camps along the railway line are tottering skeletons in the last stages of exhaustion. Then into the camp comes a new prisoner, a semi-mythical figure named Andros, ‘a man among men’, who gradually attracts a band of listeners as he argues ‘that hatred is a denial of life’ and that ‘we must make a better world where days such as these are no longer possible’.

No Time to Look Back breaks away from any single cultural perspective. It can be seen as an allegory of the co-existence of good and evil in human life and, as such, is of universal significance. My paper discusses issues raised in the novel.
CLARKE, Robert and NOLAN, Marguerite, ‘Reading The Secret River’

For a novel published as recently as 2005, much ink has been spilt discussing Kate Grenville’s The Secret River. Such discussions have taken place across a variety of sites that constitute the literary public sphere. This paper compares and contrasts the reception of Grenville’s novel across two very different ‘scenes’—the academy and the reading group—and relates these to national and transnational debates on reconciliation in postcolonial settler societies.

The Secret River is a significant focus of criticism of contemporary Australian literature, especially for scholars influenced by critical race and whiteness studies. While a couple of critics go against the grain, the body of work on The Secret River from within the literary academy is marked by an emerging interpretive orthodoxy that foregrounds Grenville’s whiteness and reads the novel as “complicit with the [conservative nationalist] myths [it is] interrogating.” Such a reading of The Secret River and its effects are often related to the text’s implied reader and their identification with the novel’s central protagonist, Thornhill. For such scholars The Secret River performs the cultural function of whitewashing European colonial history and/or displacing contemporary liberal guilt about the European invasion of the continent.

To test this critical viewpoint we conducted focus groups with a small sample of reading groups to gauge their reception to The Secret River. In so doing, this paper questions prevailing academic critical orthodoxy about readers and readings of the novel. While not privileging one ‘scene’ of reading over another, we consider the various ways a range of readers have approached the novel and its putative engagement with the politics and ethics of reconciliation.

DAN, Sagar, ‘Australian Aboriginal literature: transnational subjectivities in India’

As the Australian Government decided on building up a network of cultural diplomacy in India in the early 80s of the last century, a gradual interest in Australian literature began to develop in India. But Australian literature still began to be included under the general rubric of Commonwealth Literature or, later, Postcolonial Literature. With the diplomatic recommendations of the Australian Senate’s Standing Committee Report, the formation of Australia India Council and the substantial commitments shown by Asialink or AusArts strategised the growing proliferation of Australian literature in India. This led to the development of Centres of Australian Studies in a couple of Indian universities. But Australia as a transnational subject came to be also strengthened by such Indian academics as Shib Narayan Roy who taught India Studies in Melbourne University since the late 70s of the last century.

This paper examines the nature of Indian subjectivities in coming to terms with
Australian Aboriginal Literature. The central research questions that come up are: why did the Indian researchers and academics show more interest in Aboriginal writers than in “White” Australian authors? Does it show that the Indian mind still distanced itself from “Whiteness” as a colonial subject position? Or does it appropriate, as Toni Morrison points out in *Playing in the Dark*, a problematic of “whiteness studies”? Or does the Indian mind suffer from a critical angularity that misreads “intercultural knowledge”?

In this paper I shall also try to elaborate Aboriginal Literature as a transnational subject in terms of critical responses that it received from India. Aboriginal Literature has been re-discovered in India in terms of purely Indian subjectivities which may be largely different from Euro-Australian responses to Aboriginal Literature. I shall therefore try to explore the Indian subject position which has re-shaped and, possibly, re-constructed Aboriginal literature in India.

**DIMOCK, Wai Chee, ‘Gilgamesh on Three Continents’**

The recurring presence of Gilgamesh in the Vietnam poetry of Yusef Komunyaka, the Iraq poetry of Brian Turner, and the novel of Joan London points to an interesting configuration of the "Global South," a transnational network with shifting coordinates and extended lines of continuity.

**DRAY, Colin, ‘Liminal Voices: Harwood, Harry and the spectre of Wittgenstein’**

The language philosophy of Ludwig Wittgenstein at the beginning of the 20th Century has inspired a number of artistic and literary movements – perhaps the most noted of which has been the Black Mountain and L=A=N=G=U=A=G=E poets of the United States – but it is in the works of a number of individual female Australian poets that the most evocative and faithful continuation of his discussions can be found. Gwen Harwood and J.S. Harry are two such poets, and it is in their luminescent verse that his explorations of language as a fluid, malleable organism find their most evocative articulation.

This paper will examine the manner in which each of these two figures engages in a form of literary dialogue with Wittgenstein and his writings, striving throughout their poetic canons to take up the ‘play’ with language that he advocates (even incorporating the man himself as an object and participant in their description). Harwood and Harry explore the evolving boundaries of poetics and human discourse, overcoming barriers of time, space and culture in their explorations of the tools with which their chosen art produces meaning, and thereby resulting in truly innovative and expressive contemporary verse.

**GILES, Paul, ‘J.M. Coetzee and the transnationalization of Australian literature’**
This will focus on ways in which Coetzee’s fiction internalizes the antipodean geography with which he has been familiar since his move to Adelaide in 2002, and how this move helps to reorient the subject of Australian literature more generally from a national to a transnational phenomenon. By suggesting ways in which Coetzee’s work incorporates Australian dimensions in order to resist the homogeneity of global politics, it will suggest how he uses discourses of the environment to foreground an art of transposition and dislocation that has always been inherent within his writing.

GONSALVES, Roanna, ‘Creating the creators: case studies of transnational writers’

In attempting to answer the Bourdieusian question of ‘Who creates the creators?’ this paper focuses on the works and careers of transnational writers. It explores the way these writers position themselves, and accumulate various kinds of capital within a changing literary field. This will be done through documentary analysis of printed and online interviews of them, reviews of their work, their blogs and blogs about them, fan sites online, as well as scholarly publications. This paper is part of a larger empirical study of the globalised literary field based on data gathered from documentary analysis, participant observation, and interviews with literary agents, publishers, booksellers, critics and judges of literary prizes.

HASSAN, Ihab, ‘Janglican, Janglarian, and the cracks of globalization’

In Finnegans Wake, the uncouth portmanteau word “Janglish” suggests a jangled kind of English. Joyce, of course, lived and died before that other uncouth shibboleth, “globalization,” buzzed through cyberspace. By resorting to a dubious conceit, I use “Janglican” and “Janglarian” to invoke American and Australian literature rising among the Babel of tongues, speaking with odd accents, including mine. For globalization, whatever else it may it be, is loud and cracked.

HENDERSON, Ian, ‘Victoria’s Planet’

On 26 January 1846, Warrulan, the son of Tenberry, a revered Ngaiwong man from the British colony of South Australia, was presented by the new Colonial Secretary, W. E. Gladstone, to Queen Victoria and Prince Albert of Saxe Coburg and Gotha at Buckingham Palace in London. Alongside Warrulan were Pangkerin, another ‘South Australian’ boy also aged between eight and ten, and their guardian, Bedforshire-born ‘Australian traveller’ Mr. Edward John Eyre, recently returned from the colony. This was a remarkable meeting by any account, and was covered by the Illustrated London News: ‘Her Majesty appeared much pleased with the general appearance and manners of these youthful representatives of her subjects at the antipodes’. This paper explores
the ‘planetary lives’ of two participants in this meeting, Warrulan and Victoria. Picturing the two of them facing one another in a kind of tableau, it produces multiple readings of the ‘space’ between them to delineate what it will term ‘Victorian planetarity’, an amalgam of ‘real’ experiences of life on opposite sides of the globe and the imaginative ‘traffic’ operating between vastly different cultures. In doing so it makes a case for the special significance of the relationship between British and Aboriginal Australian peoples to the history of ‘planetarity’, on the basis of that relationship’s inflection by the long history of the Antipodes, a northern conception in which the global north is related to the global south by way of the imagination.

HICKSON-JAMIESON, Bree, ‘Reimagining the literary hoax as collectivity: Peter Carey's rendering of Malley’

This paper discusses how Peter Carey’s novel *My Life as a Fake* shifts the nationally situated literary hoax to a liminal, borderless context. Carey’s rendering of the Ern Malley affair simultaneously destabilises nationalistic boundaries and imagines the text itself to become corporeal in a way that can shift ontological ideas of nation. Carey’s novel imagines a literary ‘body’ that crosses local epistemologies and makes a mockery of excessive nationalisms across multiple settler-colonial frameworks. The mythological gothic, haunting *hantu* that is Bob McCorkle (Ern Malley) makes it impossible for the Imperial authority (the editor) to define what an ‘authentic’, let alone regional or nationalistic literature is. McCorkle, the corporeal manifestation of ‘Australian’ anxieties, is an unsettling hybrid of fake and real, original and appropriated. Like the collaged Malley and Shelley’s monster, he is pieces of existing cultural discourses patched together. In Anderson’s literal sense the text creates the imagined community, and this novel, within the increasingly global context of Carey’s oeuvre, evokes a complex diasporic collectivity. The impermanence yet imagined corporeality of the created poet McCorkle and, further, his mythologisation by the Malaysian locals as a gothic monster, positions him as an interstice from which new authenticities and identities can emerge.

HOLGATE, Ben, ‘Re-situating Richard Flanagan’s *Gould’s Book of Fish* as world literature: a magical realist reading’

Criticism of Richard Flanagan’s *Gould’s Book of Fish* (2001) has mostly focused on the novel’s postcolonial themes and metafictional techniques, in readings that have considered the work primarily in a nationalist context. However, by examining the novel’s magical realist elements we can see how *GBOF* fits into an international literary space, ranging across boundaries of geography, time and culture. This transnational approach, therefore, allows us to re-situate *GBOF* as a text of world literature, even though the author claims to write from a particularly Tasmanian point of view.

A gap exists between convict narrator William Gould’s sympathy for Indigenous
Tasmanians in the early nineteenth century, which is restricted by his limited knowledge of them, and contemporary readers’ lament for a lost pre-modern society. This gap produces an ironic reading of the novel.

Flanagan exploits the gap by using a range of epistemological magical realist techniques - such as dual texts, the fracturing of time, metamorphosis and the questioning of identity – that qualify and distance the novel’s depiction of pre-modern Tasmanian Aboriginal culture. If magical realist fiction is inherently ironic, because of its representation of the supernatural as an everyday occurrence, then GBOF presents a slightly different type of irony in the narrative mode.

Flanagan’s epistemological approach is symptomatic of settler postcolonial writers when portraying colonised Indigenous societies in a magical realist framework. It enables them to stand apart from the Indigenous pre-modern, and from ontological magical realism. However, with GBOF, it is almost as if the novel’s cleverness overwhelms its sincerity. Moreover, many of the epistemological techniques used by Flanagan are an adaption of those found in various international canonical magical realist texts. The parallels reinforce the transnational nature of GBOF.

So, too, does the novel’s reinterpretation of Tasmanian colonial history, from the perspectives of the oppressed, both the convicts and Indigenous population. This historical re-imagining positions the text among a growing trend of magical realist writing in English-speaking postcolonial nations over the past three decades. It is a trend that has been under-theorised in Australian literary criticism.

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<td>Evolving cosmopolitanisms encompass solidarity across disparate localities. How vital are local threads to cosmopolitanism’s transnational tapestries? Is the modernist detachment disavowed by nationalists recurring in an apparent cosmopolitan repudiation of the national? Australia faces the risk of post-colonialism stalling in a superficially pluralist present with minimal focus on an equitable, supranational future. I aim to affirm the national and its literary idiom as a local contribution to a global polity. Australian literature is now restrung to echo a multiracial society. To jettison the “Australian” label risks forgetting and continuing the inequities of national formation. I suggest a resolved excision of The Antipodes as a foundational construct for post-colonial identity, by considering two colonial figures in texts regarded as national novels.</td>
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In the post-colonial reclaiming of Joyce, international Modernism reckoned with the agency of post-imperialist nationalism. Joseph Furphy’s Such is Life pre-empts Ulysses, with a post-Antipodean cosmopolitan view of the book and its narrator Tom Collins. Such is Life, an outback Ulysses in form but not style, is Joycean solely in its magnifying of daily detail. Yet both texts cross a colonial-
national divide. Tom Collins hovers on the cusp of a colonial overhaul, willing an Australian nation into being. Leopold Bloom sees himself as a cautionary guardian of the revolutionary generation, shielding Stephen Dedalus from a nation’s violent rebirth. Collins is frustrating in his unabashed xenophobia that pains readers born after multiculturalism, but Collins and Bloom are lackeys in an imperial hierarchy.

Uncertain national subjects suffering the Zelig syndrome of the famed Woody Allen film, Collins and Bloom mimic the cosmopolitan dilemma. Will a local identity weaken cosmopolitan’s broad aspirations? Chameleons, these Zeligs eschewed difference for disguise, but a cosmopolitan future insists on the power potential of local heterogeneity.

### JOSE, Nicholas, ‘Cheeky’: Australian Literature and World Literature’

The paper takes the charged word ‘cheeky’, first recorded in Australian English (1859), as an entry point for discussing the relationship between Australian literature and world literature. ‘Cheeky’ has a further, stronger sense, specific to Aboriginal English, that denotes violence and discloses the violent history of colonisation. From audaciously playful to nuanced and euphemistic to downright lethal, valencies of meaning enact unsettling yet formative conflicts in the word ‘cheeky’. A similar enfolding of humour and menace is found in other Australian words, such as ‘larrakin’, and key literary moments, such as the Ern Malley poems and the crucifixion of Himmelfarb in Patrick White’s *Riders in the Chariot*. A ‘cheeky’ oscillation extends to the idea of Australian literature itself, which is challenged at its foundations by a much older Aboriginal literature that is recoverable through oral transmission and translation, and non-verbal inscription. The paper revisits Derrida’s argument with Levi-Strauss, and Spivak’s questioning of Derrida, about the limits of ‘writing’ and asks what happens when writing that is at those limits becomes part of literature.

### LARSEN, Svend Erik, ‘Literary history as a cultural challenge’

The seemingly provocative title of David Perkins’ much quoted volume *Is Literary History Possible?* (1992) is contradicted by the very existence, use and ongoing publication of literary histories. But if we ask if a relevant literary history is possible, literary studies are confronted with the challenge, first, to conceptualize a relevant literary history beyond the confinement of the established national paradigm and, subsequently, to turn this conceptualization into a practice that renews the writing of literary histories. In this essay I will suggest a relevant take on literary history in the present historical situation of cultural globalization, first by reinterpreting the rise of literary history as a genre and then by offering a short description of a concrete case I have been involved with: a new local literary history for the high school curriculum in Danish literature, but firmly based on a globalized approach.
There is a pre-history to this situation: Since the Middle Ages literature has been conceived as more European than national or local, based on models dating back to Antiquity. In contrast, modern literary history came to be conceived as an integral part of the cultural formation of the nation states and its theoretical foundations, and the way it was written reflected its relevance at that particular juncture in European history. That a relevant literary history must challenge this paradigm is, however, not a provocative question anymore. But to understand how this change has to be fashioned and, more importantly, to understand why the paradigm came into being as a still extremely successful construct, that is the crux of the matter if we want to avoid, subconsciously as it were, both to repeat the national paradigm and to copy earlier models where local literatures were simply judged in terms of imitation and emulation with the regard to presumable greater literatures of the larger world.

**LILLEY, Kate, ‘Two Jackets and the Worlding of Australian Poetry’**

Certain influential Anglo-American commentators have seen the ejournal, *Jacket Magazine*, established by John Tranter in 1997, as an index of experimental life and liveliness outside their known borders; a possible sign of the revivification of an internationalist transnational avant-garde practice facilitated by the worldwide web’s networked flow. Meanwhile the Literature Board of the Australia Council rejected Tranter’s application for funding to pay contributors because he would not guarantee a minimum one third Australian content. *Jacket*’s online address (www.jacketmagazine.com) did not use an Australian domain name and Tranter has commented that he did not regard it as an Australian publication. On the other hand, as an editor of important anthologies including the *Penguin Book of Modern Australian Verse* and as one of the architects of the web-based project, *Australian Literature Resources*, Tranter has played a very significant role in the ongoing formation of a national poetic canon. In its original form, *Jacket* was the largest, most noted and most read little magazine ever published from Australia. News of *Jacket*’s metamorphosis into *Jacket 2*, now based at the University of Pennsylvania, met with mixed responses and roused ambivalent feelings amongst its readers and contributors, especially in Australia. The occasion of *Jacket*’s ‘passing’ or handover was previewed by a special free, public session at the 2011 Los Angeles MLA in which I participated along with Tranter, Marjorie Perloff and the young editors of *Jacket2*, Michael Hennessey and Julia Bloch. This paper is a reflection on that occasion, on *Jacket* (the Tranter and Tranter/Brown era) and the first year of its sequel, *Jacket2*.

**LOVERIDGE, Georgina, “A new continent into literature”: Patrick White’s world literature’**

As late as 1973, the citation for the Nobel Prize for Literature credited Australian author Patrick White with the introduction of ‘a new continent into literature’. White had ‘given the continent of Australia an authentic voice that carries across the world’. It was by virtue of its form, of its *transmission mode*, that this
Australian ‘voice’ (White’s voice) ‘carried’. White’s achievement, then, was one of translation: of transnational mediation. His appropriation of the innovations and techniques of literary modernity, of the modes and forms of international modernism, proved palatable to the literary centre, digestible within its critical discourse and, ultimately, reshaped contemporary literature, both internationally and nationally (Casanova, Carter).

This paper examines this two-way transaction: the mutual transformation of world and Australian literatures, effected in and through Patrick White’s texts. Here, I refer to what Wai Chee Dimock terms a ‘double-threading’ of (in this case) Australian texts (White’s texts) into world cultures, and of ‘deep time’ into the short duration of Australia. In their structures and narratives, White’s texts perform a type of ‘double-threading’. Similarly, their pattern of dissemination, reception and canonization point to White’s ‘double threading’, in and out of Australia and the New York and London literary centres.

The critical reception of White’s texts has been ‘mixed’, varying locally, internationally and over time (Lawson), consistent with their mix of national and transnational ‘threads’, and the varied ‘reading practices’ applied to them. This paper addresses the respective limitations (or blind-spots) of ‘close’ or ‘distant’ readings (Gelder); in particular, their tendency to obscure, overlook or refuse the ‘double-threads’ between the individual and the universal, the national and the transnational, and the short and the long duration. Instead, it asserts the value of a form of ‘doubled vision’ (Dixon), able to transcend the limits of national literature, to resist the universalising impulse of world literature, and to keep in view the double-threads that bind the two.

**MANSFIELD, Stephen, ‘Can a working class boy from Cessnock choose his literary ancestry?: reading John Hughes’s citational autobiographies’**

“I think there are obviously many writers who think of themselves within a national literary frame – I’m not one of them. I happen to have been born and to live in this place, but books don’t have the same reverence for borders, and what I read and what I love, comes from other places, though it speaks to me powerfully in this place at this time.” John Hughes

This paper examines the autobiographical essayist John Hughes’s relationship to place, nation and heritage. At once highly situated in Cessnock and Newcastle, where the author grew up, his writing also evinces a complex sense of dislocation or what Hughes calls a “homelessness in time”, which is intrinsically linked to his literary ancestry or ‘reading life’ – to the authors he references within his work, and even places himself in dialogue with. In The Idea of Home Hughes figures his younger self as Tolstoy’s Andrei Bolkonsky while drinking in pubs in Newcastle. In his intellectual autobiography Someone Else Hughes goes a step further, writing himself into Max Brod’s diaries. Someone Else contains
representations of twenty-two writers, artists and thinkers who have influenced Hughes’s writing, yet only one, the sculptor Robert Klippel, is Australian. But can a working class boy from Cessnock really choose his literary ancestry? This paper will analyse Hughes’s use of citations in his writing to create an autobiographical persona. Drawing on an interview I conducted with the author in 2009, I will investigate the link between Hughes’s chosen literary ancestry and his related act of choosing patrimony in his essays on his father and maternal grandfather, and how this choice is complicated by his grandfather’s history of statelessness (and perhaps even collaboration) during World War II. I will further argue for Hughes’s work as ‘exile studies’, which Damien Ruth describes as writing which is “based on a moral, aesthetic and intellectual choice to not seek effect or elicit a response beyond the obvious one already stated – to try to present in substance and form the displaced and dislocated sense of exile”.  


MASEL, Carolyn, ‘Time and place in poems by Elizabeth Bishop, Charles Wright and Chris Wallace-Crabbe’

Two pedagogical practices seem to have been either discarded or subjected to attack at more or less the same time. In some circles, there is a suspicion of Australian literature as a subject of study in its own right. Certainly, as a pedagogical framework ‘Australian Literature’ has had to face the twin charges of promoting nationalism and essentialism. There is also some waning of favour for postcolonial studies, because they have been taken to be perpetuating neo-colonial practices.

What studying Australian literature in a focussed way allows us to do is to identify not an essence but certain embedded cultural practices. Moreover, there is something to be said for severing the interests of scholars from the interests of the London- and New York-based executives of the largest multi-national publishers.

Furthermore, to disregard postcolonial studies, or even the term ‘postcolonial’, with all its attendant problems, is to discard an important transnational reading strategy. If only as an ideal, the term is worth retaining, because it holds us to a purpose, commits us to a strategy of making interventions in neo-colonial reading practices. While ‘Australian Literature’ and ‘Postcolonial Studies’ are worth interrogating as constructs, they do provide useful points of access to broad questions about culture for both students and scholars.

It is certainly the case that Australians’ reading practice has been transnational since settlement. While the influence of English literature once predominated, it
could hardly be said to do so now. American literature has been an important influence since the 1950s, and other literatures in English (Indigenous, Canadian, Caribbean, Indian) have become increasingly familiar. In poetry, which is the particular concern of this paper, there have been longstanding influences of poets not writing in English – a variety of poetic practices have been learned through translation – initially from European languages but increasingly from Asian languages and Aboriginal languages. Reading Australian poetry in a transnational context can allow us to investigate some of these international connections.

This paper argues for the importance of the local and the transnational as reading strategies in an exploration of the concept of geological time in poems by Elizabeth Bishop, Charles Wright and Chris Wallace-Crabbe.

McMAHON, Elizabeth, ‘Reading along an Archipelago’

To think with an ‘archipelago’ is to think with the richness and constraints of Western history and its imaginaries. From its original designation of the Aegean to a more general descriptor of an island-studded sea, the archipelago proposes diverse and mobile space. In this space, hypothetically at least, what Gillian Beer describes as the ‘particular and intense relationship of land and water’ implicit in the concept of the individual island becomes diffused and unstable by myriad forms of relation, such as repetition, interconnection and resemblance. Philosophy has recognized the utopian promise of the archipelago and empires have exploited the archipelago’s inherent connectivity to naturalise their annexure of island groups. So, too, as Napoleon coined of the French outre-mer, the archipelago can be scattered, its connections broken as the mere ‘confetti of empire’. Furthermore, we know that when the Tongan writer Epeli Hau’ofa referred to Pacific peoples living in a ‘sea of islands’, that this is not the same space as an ‘archipelago’, although the two definitions appear identical.

This paper debates the ongoing utility of the archipelago as a means tracing literary ‘traffic’ between peoples. In a reading of oral and written stories from the Torres Strait islands, this paper offers a decentered model of reading and relationality wherein the Western ‘archipelago’ is itself brought into relation with other understandings of the relational space of (is)lands and water.

MOGINIE, Samuel, ‘Red Bridge: David Campbell in the 1970s’

This paper will examine the work of Australian poet David Campbell (1915 – 1979), especially the developments in his poetry in the last decade of his life, with particular reference to the unique cross-cultural encounters that inform his poetry in this period. Campbell wrote numerous sequences on Indigenous Australian rock carvings; he travelled in Europe and wrote on modern European painting; and Rosemary Dobson and Campbell collaborated on ‘imitations’ of
modern Russian poets including Osip Mandelstam and Anna Akhmatova. These projects come at the time that Campbell was moving away from metered and rhymed forms towards free verse, and seem to indicate a shift away from the lyrical encounters with landscape and country life that had established his reputation in venues like the *Bulletin* in the post-war period. This paper will argue that the shift in form and subject in Campbell’s late work was the result of an increasing cosmopolitanism in the verse culture of the 1970s, coupled with a renewed interest in the forms and possibilities of literary modernism. Campbell’s poetry in this period is unique in coupling ekphrasis with lyric aspects, and in his collaborative translations from Russian. This paper is intended to ‘world’ Campbell’s poetry, and open up the possibility of reading the 1970s as a period of innovation beyond the generational rhetoric prevalent in discussions of Australian poetry in the 1970s so far.

**MOORE, Nicole, ‘Macht ohne Ruhm?: Australian literature, cold war literature and world literature in the GDR**

On October 5, 1954, citizens of the German Democratic Republic, then a young nation barely five years old, heard a dramatized translation of Frank Hardy’s *Power Without Glory* on the radio. As we know, Communist Hardy had emerged as the victor of a trial for criminal libel, brought against his novel in Melbourne in late 1950, only five days after federal parliament passed a bill outlawing the Communist Party of Australia. His book’s detailed realism was at once its authority and its danger, since it was clearly based on the life of influential Melbourne identity John West. In East Germany, however, that notionally seditious realism was transformed, or perhaps literalised, to instead sign for Australia itself.

*Macht ohne Ruhm* was the first piece of Australian fiction to be published in the GDR when released by the internationalist house Volk und Welt in 1952. Hardy’s promotional tour of the new nation and his book’s reception show him acting as at once a cultural ambassador for his home country and its political critic. He was a conduit for later Communist writers published in East Germany but his work also established a frame through which exotic Australia would continue to be understood as an exemplary backward capitalist state; repressive, exploitative, materialist, sexist and racist.

If Australian literature was indeed a ‘world literature’ for the isolated Eastern Bloc, to what kind of world was it perceived to belong? Cold war conduits for literary production and reception across the iron curtain modelled alternative canons for both East and West, and enacted the kind of mutual ‘elliptical refraction’ that David Damrosch describes in world literatures. They also, arguably, serve as Damrosch’s limit case – produced under the tight control of a centralised market and state censorship, these translations were interested, not ‘disengaged’, and were overtly ideological, not ‘balanced’. The divided world they manifest still has much to communicate about both sides.
MORRISON, Fiona, ‘Poverty, obscurity, struggle: Christina Stead’s Seven Poor Men of Sydney and the transnational moment’

The conceptual richness and cross-cultural constellations of transnational reading has a great deal to offer Christina Stead’s Seven Poor Men of Sydney (1934). Christina Stead wrote Seven Poor Men of Sydney as an essential and material aspect of her expatriate transition away from Australia. Written before, during and after her expatriating voyage to London, its working title, ‘Death in the Antipodes’, indicates some part of the testimonial thrust of its writing and the legacy of Nietzschean effort and willed mobility which the book would memorialise.

Based on colonial-provincial Sydney of the 1920s, the scene of its cosmopolitan composition was eventually Sydney, London and Paris in the late 1920s and early 1930s, with Sylvia Beach herself assessing the manuscript in early 1930. In this temporal and spatial frame, Stead’s first novel indicates the confluence of the literary interests and influences of her early adulthood in Sydney (which were by no means unanimously provincial) as well the burgeoning international discourses of socialism and modernism with which she engaged as she finished her drafts and submitted the book for publication to Peter Davies in England in late 1933. The time and space of the production and reception of Seven Poor Men of Sydney very precisely crosses avant-garde modernism with an international Marxist theory as yet untouched by Zhadanov’s proposal of socialist realist tenets in 1934.

Seven Poor Men of Sydney has traditionally been claimed as one of Stead’s ‘Australian’ novels because of its Sydney setting, but New Modernist Studies, with its categorical annexation of regional and international modernisms, offers new ways in which to address ourselves to the wonderful eccentricities of Stead’s early novel. Using both the New Modernist Studies rubric and recuperating Deleuze and Guattari’s formulation of minor literature, this paper will examine Seven Poor Men of Sydney as a text that was written, published and reviewed at precisely the crossroads of the national and international (the regional and the cosmopolitan) and in that sense is a transnational text par excellence.

MYCAK, Sonia, ‘The Ukrainian-Australian literary field: national and transnational perspectives’

I propose to explore some of the ways in which Australian literature cuts across as well as functions within a national boundary by focussing upon community-based multicultural literary fields. Drawing upon a model of literary production and consumption within the Ukrainian community in Australia, I aim to present a case study of immigrant community writing, highlighting local, national and transnational perspectives.
My objective is to describe the ways in which literary texts are produced, distributed and consumed within the Ukrainian community in Australia and in doing so examine the ways in which this system of literary production, distribution and consumption (“the Ukrainian-Australian literary field”) functions through local, national and international networks. I will argue that the Ukrainian-Australian authors active in this field maintain transnational careers in terms of the language in which they write, their ethno-cultural identity, and how and where their texts are produced and distributed.

I am interested in exploring the degree to which this literary field belongs to Australia, to Ukraine, or to both. I will investigate the question of national belonging by looking at connections between the Ukrainian-Australian field and the wider Australian literary establishment. As to the possibility of transnational belonging, I plan to discuss diasporic networks (largely in North and South America and Europe) and the ways in which Ukrainian-Australian writing crosses into and circulates within Ukraine’s contemporary literary field.

Since my account of Ukrainian-Australian book history will have a focus upon transnational careers and international networks, it could contribute to a discussion about the ways in which literature produced in Australia transcends a national boundary. This approach to immigrant writing might also go towards exploring how literary texts function within systems beyond their original culture. I will refer to individual authors and selected texts in addition to the institutions and agencies through which the writing is produced and circulated.

In broad terms, my aim is to investigate how the Ukrainian-Australian literary field, which functions primarily through local but at times through transnational reading and writing practices, might be considered a bilingual and bicultural ‘scene of reading’.

NG, Lynda, ‘Inheriting the world: Napoleon’s campaign in Egypt, the Holocaust and Australia’s multicultural national identity’

As a settler nation, Australia’s population was established through the migration and mixing of people from a myriad cultures and locales. The flexible nature of Australia’s national identity currently finds its official expression in the governmental policy of multiculturalism. The successful establishment of an Australian national identity is due, in part, to the ability of its inhabitants to integrate their past cultural traditions into a protean and constantly changing Australian national imaginary.

In this paper I will argue that Australian literature already consciously operates as a form of world literature. The pressures created by a small home market for Australian literature mean that Australian authors write with an eye towards the global market beyond our shores. The mixed heritage of the Australian nation places it in a position where writers feel comfortable claiming planetary history as an integral part of their own national history. In this Australia is not unique,
merely a clear example of the way in which processes of globalisation erode and change the boundaries of individual nations. This interest in, and emphasis upon, planetary history, may play an important role in uniting disparate nations and establishing a common, global culture.

To this end, I will be using examples of Australian literature to highlight the ways in which a planetary perspective of history intrudes and integrates itself into the Australian national imaginary. I will pay special attention to the way in which Antoni Jach's 2007 novel *Napoleon's Double* draws a link between Australia's national identity and Napoleon's Egyptian campaign of 1798-99. I will also argue that it is Australia's self-positioning as a multicultural society which enables Holocaust literature such as Evelyn Juers' *The House Of Exile* to be produced. The confident manner in which these two writers incorporate aspects of world history into Australia's historical and national narrative, exemplifies the notion that Australian writers see themselves as the inheritors of a world history.

NYERGES, Aaron, 'The nodding needle: metaphors of injection, transmission and containment in postwar transpacific poetry.'

"The trouble with comparing the poet to a radio is that radios / don't develop scar tissue": this from Jack Spicer's "Sporting Life." In Michael Dransfield's "Epiderm," the skin is fantastic yet inept; it is "a canopy of nerve ends," an "airship skying in crowds," while—mundanely—it is a "pillowslip" that "will not insulate against externals." Instead, the epidermis merely registers transmissions, "notifies the brain / of conversation with a stimulus." This poetics of the skin defines both body and poem as a semantic register of stimuli or messages received from elsewhere.

This paper will conjoin two scenes of reading from either side of the postmodern Pacific. The scenes are neither interior nor exterior, but lie on the threshold between the two; they are scenes of mediation, of bodily escape and regeneration, of drug use and its poetry, not as representations of internal, intoxicated states but as new understandings of what it means to pierce the skin.

In the 1960s, San Francisco and Sydney were both generously saturated in new media and new drugs. Reading between two Pacific coasts, I explore how Spicer and Dransfield ingested and injected chemical substances in order to make communication with an outer world a somatic experience, a process that secretly gauged the body's difference from and similarity to electronic media, with their growing global hegemony. As the disintegration of Spicer's body (due to his hellacious alcoholism) problematised his insistence that the poet was a radio transmitting extraterrestrial messages, Dransfield's understanding of the skin as a technology of transmission faced the problem, at the beginning of one of his greatest poems, of a lack of stimuli, a problem that was for him, at least provisionally, "a problem of geography." But the frustrated, post-intoxicated, post-communicative experience that begins "Geography" culminates in a sweeping
extraterrestrial vision: “for ease of reference the planet is divided into nations … for ease of control a central organisation has been created – from here the affairs of the planet are directed – all channels and circuits operate from here … this system is infallible, does not exist, is God, is a computer – the planet becomes a brain colonised by ants.”

For both Spicer and Dransfield, problems of global space and extraterrestrial perspective are inseparable from the processes of neurochemical response and somatic poetics. By considering two local scenes of bodily intoxication, inspiration and inscription, we stitch together skeins knotted from larger concerns: intellectual property that is shared across the Pacific but received from an alien source; the provincialising or isolating effect of embodying an extra-planetary vision; the poetic voice as a localisation of an interplanetary voice; the body as an internalisation of otherworldly systems of communication; the colonisation of the brain by the external circuits of media and computing. Seen amid transpacific poetics, Australian literature appears as not just a world literature but as a literature whose worlds of reference remain yet invisible and unknown.

OLUBAS, Brigitta, ‘Shirley Hazzard’s The Great Fire, war crimes trials and the ‘White Australia Policy’”.

Shirley Hazzard’s The Great Fire won the 2004 Miles Franklin prize – awarded annually for a novel ‘portraying Australian life in any of its phases’. Set in post-WWII Hong Kong and Japan, under the shadow of Hiroshima, the novel imagines ‘Australian life’ outside the geographical limits of the continent, most strikingly through the experience of a displaced Australian who is in Hong Kong to assist with the investigation of Japanese war crimes. The investigation confronts Peter Exley with an ethical rather than a legal challenge, while his experience of colonial Hong Kong is marked by a series of personal challenges which return him decisively to what he designates Australia’s ‘racial laws’. This paper will examine the novel’s interest in the war crimes trials and in the articulation and deployment of ‘racial laws’ in terms of Hazzard’s concern with ethics, as a dimension of its portrayal of ‘Australian life’ in the Asia-Pacific Cold War.

PAGE, Jean, ‘Re-visiting the globe: the twin sea quests of Fernando Pessoa (Mensagem, 1934) and James McAuley (Captain Quiros, 1964)’

The question “Is Australian literature a world literature?” is addressed in a comparison of the long “epic-style” poems of the Australian James McAuley (Captain Quiros) and the Portuguese Fernando Pessoa (Mensagem - Message) written during the middle third of the twentieth century. In the paper I ask how it is possible that two poetic works with shared patriotic purpose, cosmography and messianic vision, can emerge, unbeknown, in two distant and separate locations and cultures, within thirty years of each other.
The two poems are like twin sea-quests coming from the two opposite peripheries; both from maritime nations, one written by a poet from an old world empire bent on the project of envisaging his nation’s return to its former greatness, the other by a poet from the new world trying to imagine a more enlightened alternative for his nation’s European “descendence”. Both McAuley and Pessoa were seized with the urgent literary and national task of imagining new empires of the spirit, by re-imagining and re-enacting questing maritime journeys of discovery and return, from the past to the future, with the present as their silently implied impetus.

The paper also examines the question of synchronicity, as well as the shared literary antecedents of both erudite and scholarly poets, notably the way they attempt, in their poems, to re-imagine an important sea-crossing or quest, linking it with earlier sea-crossings in literature (notably the Portuguese epic poet Camões) in their search for personal and national identity. The paper identifies differences but also some remarkable similarities. Perhaps the most important affinity or coincidence in the two poems is their appropriation of the trope of navigation, with its physical, metaphoric and allegorical capacity to enrich the search for national and psychic identity as well as its intimation of things more occult, remote and Other. Both poems seem to share a common sense that such sea-quest, or metaphysical impetus, such “febre de Além” (“fever for beyond”) may be most keenly felt by people from nations, not only sea-girt but remote, distant, accustomed to their peripheral status, who, with their “alma...não pequena” (“soul which is not small”), and their conviction of man’s potentiality and dream, continue to search for the complementary, the “inmost heart” which, paradoxically, is both inner and “Other”.

**RANDALL, D’Arcy, ‘Reading Australia like an American’**

Deborah Jordan’s essay ‘American Dreams and the University of Queensland Press’ (2010) details how an American, Frank Thompson, turned UQP from a small university press into a leading Australian literary publisher. Thompson’s leadership at UQP, from 1961-1983, accompanied and supported two vital decades of Australian cultural growth and confidence. Yet Thompson also hired another American—who helped shape the literary list through the 1980s. Thus UQP arguably extended American influence just when Australia seemed at last to be recovering from ‘cultural cringe.’ In one way, my position held strategic value: UQP actively sought US publication for its authors; my American origins gave me credibility. In other ways, the position was problematic. I was once accused ‘reading like an American,’ a concept that struck me as more absurd than insulting. Then I wondered if perhaps this response, too, was ‘American’. More importantly, UQP’s publishing program encouraged ‘transnational’ reading practices before the term was known. Although aggressive in its support of Australian writers and territorial rights, UQP cultivated a scene of reading that refused the provincial. This presentation will examine what it meant to enter this
scene as an American reader, from one American's point of view.

References:

**SAVVIDES, Irini, ‘Returning: An examination of weaving lace and weaving stories focusing on Cypriot poet Angela Costi’**

Stephanos Stephanides suggests that ‘We rehearse the possibilities of home through its stories- rehearse it both creatively and involuntarily, stories, retold, withdrawn, withheld, revised like a palace of memory always in construction with ghostly gestures’ (Stephanides 3). This paper will examine how poetry may represent divided concepts of home, focusing on stories that have been woven through time. To do this I will examine Australian-born Greek Cypriot Angela Costa’s poems *Returning* and *Making Lace*, and the experience of weaving through the ‘Cyprus Problem’ when researching for my historical fiction. From an author’s point of view I will also focus on how poetry may facilitate literary crossings.

**SHARRAD, Paul, ‘Which world and why worry?’**

The paper looks at various meanings of ‘World Literature’ (widely read books; great works of transcultural influence; a disciplinary structure and practice), assessing Australia’s place in each and what might underlie a wish to belong to any.

In particular, it locates the last focus of scholarly discussion in French and US sites and the drive to reform Comparative Literature studies, examining possible factors leading Australian universities to engage with such debates and possible effects on local practice.

The paper notes how Postcolonial literary studies called for this kind of reform of comparative literature and pushed towards a ‘world literature’ under its own rubrics, and asks whether World Literature is not a means of sidestepping the
inconvenient engagements of postcolonial work.

It takes Aboriginal writing as a case study of what might happen under a World Literature regime as formulated by the leading voices in the debate.

**SPITTEL, Christina, ““Our Antipodes”: Australian short stories in the GDR of the 1970s”**

By the 1970s, Volk und Welt had published Hardy, Prichard, Hewett and Cusack, among others, and *For the Term of His Natural Life* had seen its tenth East German imprint. Now the East Berlin publisher was looking for new Australian material, to fill a book of short stories. First published in 1976, and reprinted in 1977, 1980 and 1982, *Erkundungen: 31 australische Erzähler* is yet another striking example of East Germany’s alternative canon of Australian writing. With a print-run of 80,000, this volume of Australian short fiction continued the astounding success story of earlier Australian books made in GDR. The anthology’s afterword sketches an East German version of Australian literary history, evoking the citizens of the walled-in reading nation as custodians and sponsors of Austlit: “it is time to realize,” Volk und Welt’s Dr Hans Petersen writes, “that Australia is no longer a literary hinterland. Its literature has long had relevance, even though it does not yet enjoy the international recognition it deserves.”

But Petersen’s collection is also interesting for another reason: it belonged to a series of anthologies of short prose from various countries – socialist and capitalist - and reminds us that Australian literature circulated in East Germany as part of a larger, international literature. Published between 1964, when a volume of West German stories made a difficult first start, and 1990, this international series was held together by the common theme of *Erkundungen* – ‘explorations’, in a literary and a geographical sense. Thus, the case made to the ministry of culture, which had to approve all publications, for a volume of Swiss stories highlighted that Switzerland, “as close as it may seem geographically, is in substance strange and exotic enough to the readers of our republic” to deserve its own anthology, while the mere table of contents for the volume of Dutch stories suggested a “terra incognita”.

This paper zooms in on Petersen’s Australian anthology and on some of its neighbouring volumes, such as the Cuban one that came out in the same month, to shed light on the contexts in which Australian writing was made and remade in the very closed space of the GDR, so distant geographically and politically.

**STEER, Philip, ‘The World Literature of Settler Colonialism: the transnational career, forms and themes of G. B. Lancaster’**

The transnational turn within Australian literary studies provides the opportunity to reconsider the importance of antipodean writers who have been marginalised
for failing to fit within discrete national literary boundaries. To explore what such revaluations might enable, I shall discuss the prolific and highly successful popular novelist and short story writer G. B. Lancaster, pen-name of Edith Lyttleton (1873-1945). Her career, I shall suggest, can be productively understood from a world literature perspective as demarcated by empire yet anchored in Australia and (to an equal extent) New Zealand. Born in Tasmania, she lived in New Zealand from 1879 to 1909, and published extensively in the Bulletin and the Australasian before relocating to London and breaking into its popular fiction market. During the 1920s-40s, she frequently moved between all three locations, and her late-career renaissance began with Pageant (1933), a historical novel of Tasmania that was awarded the Gold Medal of the Australian Literary Society. Lancaster’s career is thus of interest for its simultaneous conformity to the globalising pressures of the world republic of letters and a continuing commitment to the national.

Lancaster’s writings, I shall argue, employ two distinct modes of world-spanning literature in order to delineate the connectedness of Britain and its settler empire. Her early works are romances concerned with delineating a transnational colonial masculinity. This is particularly evident in A Spur to Smite (1905), a novel set in Australia, New Zealand, and Samoa and praised by one London reviewer as a colonial antidote to the “insularity” of British fiction. By contrast, her later “Dominion-historical romances”—including Pageant and the New Zealand-themed Promenade (1935)—are feminist-inflected sagas of nation formation that chart the local legacies of imperialism in different settler colonies. Thus, while individual Lancaster texts can be incorporated within distinct national literatures, as a body of work they suggest that settler colonialism created a global “scene of reading” that remains one of the legacies of empire. Acknowledging this world literature of settler colonialism necessarily complicates our understanding of Australian literature by highlighting the persistent simultaneity of its national, Anglo-Australian and trans-Tasman elements.

THOMPSON, Jay Daniel, ‘I Don’t Wanna Live in This Place: ‘Cultural Cringe’ in Subtopia and The River Ophelia’

In this paper, I explore representations of ‘cultural cringe’ in The River Ophelia (1995) and Subtopia (2005). The youthful protagonists of these (in many ways quite different) novels view Australia as the site of relentless misery, depression and oppression. They each leave the country, only to return, as if they are somehow trapped ‘Down Under’.

I argue that the most striking aspect of these texts is the fact they have been published at a historical moment in which the Australian cultural cringe has been widely regarded as outmoded, if not obsolete. I use the texts to raise and answer (or go some way towards answering) a number of intriguing questions. These include, to what extent do both The River Ophelia and Subtopia endorse and/or contest the notion of cultural cringe? And, more broadly, what do these novels
say about the sense of national belonging and national identity held by Australians in the late twentieth and early twenty-first centuries?

This paper contributes to existing studies of Australian literature and (trans)nationalism in the contemporary world. The overall question my selected texts encourage us to ask is, what is the dominant image of ‘Australia’ that we find in recent fiction published in this country? Do we find the image of a confident, cosmopolitan nation or a murky, unsophisticated backwater? Or is something altogether more complex happening here?

WEST-PAVLOV, Russell, ‘For the Term of His Natural Life behind the Wall’

The study of translations of Australian literature reveals an astonishing panorama of ‘duplicate’ versions of the constituent elements of the national canon. This ‘off-shore canon’ is largely unsuspected by Australian readers, and to a large extent unknown by authors, critics and agents alike. If it thus forms a sort of invisible ‘supplement’ to the national canon (translation, pace Derrida, as ‘the supplement par excellence . . . the point where the supplement proposes itself as supplement of supplement, signs of sign, taking the place of a speech [read fiction] already significant’ (Of Grammatology, 281)) it also functions to ‘supply’ or fill a lack in the national canon – namely, its structurally limited purview and inaccessibility for an overseas public. The very borders by which a national canon, willy-nilly, is constituted, prove to be its undoing, because they engender the necessity of translation even as that translative undertaking transpires to be impossible (Derrida on Benjamin). Translation, far from being a secondary, derivative activity, signals the limitations of the canon that demand to be supplemented, and, furthermore, reveals the secondary, derivative, translative nature of the putatively originary classics at the heart of the canon.

This paper seeks to interrogate a specific example of that strange relationship of ‘supplementarity’ pertaining to the rapport of ‘core’ canon and ‘off-shore canon’, by reading one of the earliest canonical Australian novels, Marcus Clarke’s For the Term of His Natural Life (1874) in its GDR translation. Lebenslänglich was published by Volk und Welt in a 1957 translation by Karl Heinrich as one of a rush of GDR translations beginning with Frank Hardy in 1952 and Katherine Susannah Prichard in 1954. This paper focuses on the “Nachwort” or postface, a supplementary paratext if ever there was one, provided by Anselm Schlösser to accompany the text.

Schlösser’s piece was clearly intended as an explanatory gloss contextualizing the colonial text for a postwar socialist reading public. To that extent it functions as an index of the text’s reception, or at any rate its officially intended reception, in the closed space of the GDR. Schlösser circumvents the putative supplementarity of the translated text by suggesting that, in the wake of the ‘fascist concentration camps’, GDR readers are better placed to understand the convict system as the logical product of monopoly capitalism that Clarke himself,
blinkered by class affiliations, was able to do. The translation thus ‘supplies’ or fills an ideological gap in the original’s own vision.

Schlösser goes a step further, identifying two stands in Clarke’s novelistic undertaking: on the one hand, a journalistic agenda that passes muster according to the aesthetic criteria of a Lukácsian socialist empiricism. Less worthy of approval, on the other hand, is the derivative character of much of Clarke’s writing, which Schlösser identifies by naming an exhaustive list of literary forebears, going so far as to suggest specific sites of intertextuality. While such a strategy may sit easily with a developmental narrative of Australian literature, in which imitative exercises belong to a youthful apprenticeship before the incipient maturity of the 1890s, Schlösser’s remarks also point to the way in which the translation as ‘supplement’ may lay bare the un-original, derivative aspects of ‘original’ classics central to the canon itself.

WHITLOCK, Gillian, ‘Outside ‘Country’’

This paper tracks the transits of Australian Indigenous literary texts offshore, where they are translated, reproduced, taught and read in very different national and transnational literary cultures.

The idea of Fourth World literature as a global formation of indigenous writing is a well-established conceptual framework that promotes comparative readings of Australian indigenous texts. Arguably, as a fourth world literature, contemporary Australian indigenous writing migrates offshore more readily than non-indigenous literature. Indigenous texts are located simultaneously at what Wai Chee Dimock calls different levels of aggregation – prenational, subnational and transnational. As recent indigenous criticism suggests, this literature is intimately connected to uniquely aboriginal concepts of reading and writing the ‘country’ - what we might call a prenational formation that challenges colonizing discourses of citizenship and identity embedded in the postcolonial nation. At the same time, Australian indigenous writers appeal to transnational publics, beyond ‘country’.

Using the 'Black Words' database in AustLit, we can trace the movements of Indigenous texts offshore, to North America, Europe and Asia since 1980. The routes of transfer and reception, and transits of specific indigenous texts in translation, can now be mapped digitally, using the techniques of ‘resourceful reading’ (Dixon & Bode). This empirical reading suggests Australian indigenous literature circulates in different transnational constituencies which are linguistic, regional and national: German, Francophone, Anglophone, Spanish, Italian and Mandarin; central, western and northern European; India, Canada and the USA; fourth, first and second worlds. We can trace preferences for specific texts in particular markets, and the conduits (partnerships, institutions, scholarly networks, publications, pedagogies) that promote indigenous writing
To return to Dimock’s ‘scales’ of aggregation, a series of questions arise from these migrations of indigenous literature out of country: what kinds of filiation occur, what forms of agency become available, and how do these aggregations relate to cultures and identities in Europe, India and China, for example? Australian indigenous writing drawn into debates about the threshold of sovereignty in national, regional and ethnic communities remote from its indigenous ‘country’ of origin, and beyond its location in traditions of Australian literary history. Recently scholars of Australian indigenous literature in Europe have turned to ‘ego histoire’, a style of academic memoir that considers self-reflexively the subjects and subjectivities of humanities disciplines such as literature and history. ‘Ego histoire’ is proposed as a ‘methodologically innovative tool to understand the mechanisms and different power-relations’ that draws attention to European studies of Australian indigenous writing as negotiations of ‘self and other’.\(^1\)\(^2\) Does ‘ego histoire’, a Francophone concept, suggest some new aggregations for indigenous studies in transnational context?

Tracking indigenous literature offshore, we find it enmeshed in filiations and conversations such as these as it circulates in both east and west, an agent in other worlds which are, as Dimock suggests, ‘more generative of knowledge, if only because of the methodological self-awareness it requires’ (226).

\(^1\) Aggregation: not only as it produces random and nonrandom sets of casualties, but also as it generates different kinds of filiations on different scales, opening up the question of what counts as an entity, the platform on which it emerges, the agency available to it, and the pressure that this scalar variety exerts on more conventional forms, such as the form of the nation (Dimock 219).

\(^2\) Dimock, Wai Chee. ‘Scales of Aggregation: Prenational, Subnational, Transnational’. America Literary History 18, 2 (summer 2006), 219-228.