

FINDERS UNIVERSITY

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Revisiting the borders we have drawn without knowing it: creative writing, critical theory, and pedagogy

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Despite extensive research in the United States and United Kingdom and a growing body of work in Australia, creative writing pedagogy is still being theorised. As part of an examination of the role of creative writing teaching in the universities, several key questions have emerged: the nature of teaching itself and a re-examination of notions of 'creativity' and 'learning', the relationship between universities and 'industry', the future of creative writing teaching and learning in a neoliberal age and the relationship between the disciplines of creative writing and literary studies. This paper will seek to examine the possibilities for productive relationships between creative writing and critical theory in the practice of creative writing teaching. The rise of theory revolutionised the boundaries, constructions, interpretations and understandings of the humanities in the university system in Australian in the 1980s and 1990s. Yet although creative writing has emerged sometimes alongside of and at other junctures in the wake of such a radical re-evaluation it has also taken (and adapted) its mode and approach predominantly from the American notion of the 'writing workshop' and had only limited reflection about its relationship with critical theory.

What does theory 'know' that creative writing (and writing students) might learn from? What unexamined or unstated theoretical approaches underlie how creative writing has been taught in the last decade? How can critical theory assist us in understanding writing (and literature itself) as a social and an ethical act? What do students and teachers of writing who approach the construction of literature as if, for lack of a better term, from the inside know that critical theory may not? What new understandings of key controversies and elements in contemporary critical theory can creative writing help illuminate, and vice versa? Is an awareness of the debates about ideology, form, historicity, politics and literary value a consciousness that may open up new possibilities and ways of seeing for new creative writers or does it risk remaining impossibly complex, sterile and abstract for writing students? What can creativity teach critical theory in its understanding of literary production and reception? Can a text (or author) ever 'inhabit its own blindspots'? (Cowan) and should it (or he or she) even try? If certain literary theory has been important in understanding the presence of history in a work and the ways in which texts can be read for their contradictions, silences, omissions and repressions (Macherey, Jameson, Belsey), how might this relate also to the need for 'not knowing' in creative writing teaching and learning?

If we are indeed in a post-theory era (or *After Theory* as Eagleton maintained more than a decade ago now), what might this mean for the usefulness and engagement of creative writing with critical theory and vice versa? Can we ever really be 'after' theory and were we ever really 'pre' theory? What do literary theory and creative writing pedagogy have to say, respectively about 'creativity'?

This paper will take two parts. The first will outline and trace contributions to the discussion so far, including Paul Dawson's seminal *Creative Writing and the New Humanities* and the recent response from Andrew Cowan in *Text*. The second part examines how the use of literary theory in the creative writing classroom might occur practically (how teachers have used it/could use it and students' experience of learning through this prism). In so doing it will also explore how literary theory might force re-evaluations of certain implicit but unstated assumptions and proclamations underpinning creative writing pedagogy in the university system at present, and how a teaching approach informed by critical theory might open up new possibilities and lead us to turn away from an erasure of content (and concomitant substitution of such discussions with aspects of 'craft') and unease with addressing politics, power and representations of gender in creative writing work. In so doing, this paper hopes to challenge persistent assumptions about the binary natures of

theory/practice and content/form to enable an exploration of the prospects for understandings of creative writing that can speak to the person, social, inter-social and political at once.

Nothing simple: anxiety, identity and the exiled artist in Alex Miller's *The Sitters*

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'[A] portrait's always a portrait of the artist. Except that nothing's ever as simple as aphorisms' (Miller 71).

Alex Miller's 1995 novel *The Sitters* can be read as a holistic work of ekphrasis. The novel gestures towards the *kunstlerroman*, towards a philosophy of identity, and Miller enacts a gentle experimentation with form and with narrative point-of-view in the creation of his artist-protagonist. Both narrative and narrator use the novel's notional art objects to explore themes of identity, home, exile, failure, silence and death. It is Miller's representation of the creative process itself, however, that brings the novel's formal and thematic concerns together.

The centrality of the creative process allows the novel to be read as a holistic piece of ekphrasis, the working definition of ekphrasis here drawing on the work of Tamar Yacobi who argues both for the flexibility of the term and the dynamism of ekphrasis as a narrative mode. Alongside this definition, Mieke Bal's concept of the exhibition-as-film is used to imagine the novel-as-exhibition.

Rather than maintaining a separation between ekphrastic object and narrative, or artist and writer then, this paper uses these definitions as pushing-off points for an exploration of the extended work of literary ekphrasis. Central to this paper is the connection made between Roberta White's work on the relationship between the writer of ekphrastic fiction and the artist-protagonist and James Heffernan's exploration of paragonal anxiety (the struggle between the verbal and visual representative modes enacted in and central to ekphrastic writing). These concepts are used to present a reading of *The Sitters* as a holistically ekphrastic work that uses the notional object to explore the liminal position of the artist in relation to/estrangement from his subject(s) and modern society, the artist, that is, in exile.

Keywords: ekphrasis, paragonal anxiety, creative process, Alex Miller, *The Sitters*

The Human Trace in Google Books

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In late 2004, Google Books partnered with libraries such as Oxford's Bodleian Library, the New York Public Library, Harvard University Library and the University of Michigan to use scanning and optical character recognition processes to convert material books to digital image and text, making them available to the public via the internet and ensuring the content is searchable online.

The controversial decision by Google to digitize every book ever published has been both applauded as a giant leap forward in the democratization of knowledge akin to the invention of the printing press and resulted in numerous law suits from publishers and authors' guilds, and Google has agreed to pay enormous settlements while still proceeding with its digitization project.

In addition to this legal trace, there is a human trace observable in the digital archive. This paper explores two instances of the human trace left upon the digitized books in the transition from material object to digital book via this scanning process.

Firstly, there is the marginalia that records a single reader's or multiple readers' responses to the text and in some ways opens a dialogue with the book, or accounts for the ownership of the book or constitutes a gift note. Of course marginalia has a long history; however, in the process of digitizing books for the Google Books project, one copy of the book only is scanned and preserved. This elevates marginalia in one book in one library to a different level, imposing interpretation upon the text for all the readers who might access the text. In the digital library of the future, there is only one copy of the text.

Secondly, I will examine numerous scanning errors that have been uncovered in the database including the visible trace of human fingers upon the pages of the scanned editions.

These human traces impact how we read and relate to the texts contained in the digital database.

Medusa's Gaze and Dante's Exploration of Transcendence in the *Comedy*

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The crossing of boundaries of various descriptions, literary and otherwise, may be said to characterise Dante Alighieri's most famous work, the *Comedy*. The poem's central premise rests on the protagonist's successful crossing and re-crossing of the borderline between the realms of the living and the dead. In the *Comedy*, part of Dante character's traversing of this division is explored through the distinction between God's existence as representative of the absolute, as opposed to the subjective and transient nature of earthly life. This crossover is represented in diverse ways in the poem, including via the gaze of some of the afterlife's female figures, e.g. Lucy, Beatrice and Medusa. In the *Comedy*, Dante adopts a multi-faceted approach to vision that hinges on certain currents in late medieval thought, including the scientific and metaphysical work of the *perspectivists* (that incorporated the writings of Plato and Aristotle), the contributions of the Church fathers, e.g. Augustine, and the courtly love tradition's use of the topos of the desirable and overwhelming nature of the lady's eyes and the vassal's visual observation of his love object, to generate feelings of tenderness and devotion.

In the ninth canto of the *Inferno*, the first canticle of the afterlife poem, Dante protagonist and his guide, the epic poet Virgil, are threatened by the Furies with the decapitated head of Medusa. The Gorgon's menace rests on her ability to petrify her victims through her stare. In the poem, Dante is cautioned by his mentor that staring at Medusa would hinder his return to the world of the living. At no other point in the poem's narrative is the afterlife voyage threatened in this way. Not even Satan has the power to alter the outcome of the protagonist's quest to such an extent. What is interesting about the figure of the Gorgon in the *Comedy* is that one of the journey's most pivotal moments is based around the power of the gaze and, in particular, a mythological creature who possesses a visual force, through the destructive power of her stare, as a central factor of her myth cycle.

The present paper seeks to examine the multilayered and multifocal pivot of crossing borders represented by the encounter between Dante, Virgil and Medusa in *Inferno* 9 of the *Comedy*. The analysis is centred on the concept of vision and the significance of the Gorgon's stare in mythology and its application in the medieval poem. It concludes by asserting that in the *Comedy*, such moments of unparalleled allegorical complexity represent crucial stages of

transition in the narrative and structure of the poem and in the development of Dante the wayfarer.

Criss-Cross Rhythms: *Osibisa*, Afro-Caribbean Pop and World Music

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This paper considers the history of Afro-Caribbean band Osibisa. The band was formed in Britain in 1969 and became highly influential in 1972, largely because it blended Ghanaian highlife, reggae, and funk. Founding members included, from Ghana, Teddy Osei (saxophone, flute, african drums and vocals), Sol Amarfio (percussion and drums), and Mac Tontoh (trumpet, fluegelhorn, xylophone, kabasa); from Nigeria, Remi Kabaka (drums); from Granada, Spartacus R (bass); from Antigua, Wendell Richardson (lead guitar and vocals); from Trinidad, Robert Bailey (keyboards and vocals).

The band emerges at a critical moment in the history of the articulation and representation of blackness in Britain. At once it provided a point of identification in so far as Osibisa was regarded as something of a renaissance of popular black music; and at the same time was read as transcending racial difference given the band's general and broad popularity. However, while not generalizable, the politics within the band rather than creating or endorsing a musical type of pan-"Africanism" actually produced fractures and antagonism around different histories and cultures. It becomes important then to consider how Osibisa managed, or not, the processes of articulation and representation through which the band was constructed.

The Representation of China in Italian Cinema after 1949: an Analysis of Antonioni's *Chung Kuo – China* (1972) and Amelio's *La stella che non c'è* (*The Missing Star*, 2006).

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For centuries, Italy has been a forerunner in the relations of western countries with China, as the examples of merchant Marco Polo and missionary Matteo Ricci are just two well-known examples. Such tradition continued also in cinema in the second half of the 20th century, as Italian directors Lizzani (1957) and Antonioni (1972) were the first Western filmmakers allowed to shoot documentaries in the newly established People's Republic of China. Starting from this assumption, I will discuss how the perception of China in Italy (and by extension in Western countries) changed over the years, through an analysis of two films shot in China by Italian directors: Antonioni's documentary *Chung Kuo – China* (1972) which came in a period of great interest and illusion for Maoism and the revolutionary China, when Italy was an economic power and China a large, poor country; and Amelio's feature film *La stella che non c'è* (*The Missing Star*, 2006), which was shot during the economic rise of China and the decline of Italy. In my presentation I will particularly remark on the intercultural and interdisciplinary implications of this analysis (crossing borders between countries, cultures and disciplines).

Crossing borders, pushing boundaries: authority, perspective and genre in writing about Brazil.

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Writing about travel and place is fraught with border crossings: those physical are often the easiest to negotiate. The paper examines issues of authority, perspective, and position in the transition from amateur to 'expert' and how boundaries of genre have a curious and consistent tendency to blur in three centuries of foreign writing about Brazil. Writers discussed include Maria Graham (later Lady Callcott, writing in 1823), Charles Darwin (1832), Peter Fleming (1923), and Peter Robb (up to 2004).

Gerald Murnane and Martin Edmond: writing between worlds

Shannon Burns

The University of Adelaide and Flinders University

This paper will compare the literary strategies employed by Gerald Murnane and Martin Edmond in their genre-defying prose. Both have written books that cross boundaries of fiction and non-fiction, memoir and biography, travel writing and quest narrative, essay and story; and both employ alternate modes of speculation/interrogation and creation/observation, while retaining singular and distinct literary styles. Murnane and Edmond create/represent personas and protagonists who occupy multiple worlds (national and geographical, historical and imaginative, authentic and inventive, living and spectral), and their books challenge the dividing lines between inner and outer experience in diverse but emphatic ways. This paper will examine the stylistic and thematic means and origins of their writing.

William Barnes's translations of his own poems from one form of dialect to another

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William Barnes (1801–1886) was a border-crosser *par excellence*—in education (becoming a self-taught scholar of astonishing range and depth after having formal schooling only to the age of 13); in social class and employment (being born into a peasant-farming family, and becoming a schoolmaster and ultimately a Church-of-England minister); in his writing, both in prose (with books, reviews, and articles on a multitude of subjects—historical, linguistic, archaeological, social, and scientific) and in poetry (with poems in the standard English of his day ['book English', 'national English', or 'common English', as he variously called it] and poems in two forms of his native dialect of Dorset's Blackmore Vale—a broad form in his first collection [1844] and a simplified form in his two later collections [1859 and 1862 respectively])—as well as poems translated from other languages into English and poems of his own translated both from dialect into standard English and from the early form of the dialect into the later).

Whereas Barnes's poems in dialect and in standard English have often been compared (usually to the detriment of the latter) very little notice has been taken of the changes he made when translating poems from the early (broad) form of the dialect to the later (simplified) form. This paper looks closely at a couple of Barnes's translations of his own poems, to find out what similarities and what differences there may be between translating from one level of dialect to another and translating from dialect to standard English. Does Robert Frost's

famous dictum that ‘poetry is what is lost in translation’ hold true in every instance, or can a skilful poet successfully translate his own poems from one form of his native language into another?

Between the Living and the Dead: Representations of the Public vs. Private Spheres in the life of the Female Spiritualist in Neo-Victorian Fiction

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In England during the latter half of the nineteenth century, expectations about women’s roles and their morality were divided into two very distinct groups: the public, and the private. This essay will extend the assumptions about women’s morality within these two distinct spheres to the spiritualist circle, and how public and private mediums are represented in neo-Victorian fiction, with a focus on class morality.

Neo-Victorian novels such as Sarah Water’s *Affinity*, and Michele Robert’s *In the Red Kitchen*, among others, represent lower-class or working-class public mediums. Like their real life counterparts such as Florence Cook and Mary Rosina Showers, holding séances for payment meant that they were often judged to be likely to resort to fraud. In the fiction of Water’s and Robert’s, it is revealed that the mediums, like their real-life counterparts, are involved in some sort of fraud, but ultimately the question of the validity of their ‘gifts’ is left to speculation. By looking at lower-class morality assumptions, I will argue these neo-Victorian fictions maintain the Victorian judgment of the public sphere as the place for deviant and immoral behavior, in both working life and spiritualism.

With reference to Nina Auerbach’s *Woman and the Demon: The Life of a Victorian Myth* I will contrast the deviant public sphere with the moral, private sphere of the middle and upper-class woman. Women such as Florence Theobald, Louisa Lowe and Georgina Weldon, held private spiritualist circles with close family and friends within the sanctity of the home. I will argue that rather than being at risk of being defamed as frauds, middle and upper-class assumptions about women’s predispositions toward illness meant that they were at risk of being seen as insane, and institutionalised. Are they then, represented as deranged lunatics, or victims of a patriarchal society in which they have no rights to fight their wrongful incarceration? As a practitioner writing about the private sphere, I will also explore why my own representation will leave this question unanswered.

Ultimately I will contend that the contemporary Neo-Victorian novelist takes on these same moral assumptions when representing the women of these two distinct spheres. Can the Victorian spiritualist be seen not just to cross the boundaries of life and death, but successfully cross the spheres of public and private life?

Do positronic robots dream of dragons and ships who sing? crossing the border between imagination and traditional philosophy in search of the Object Self

Susanna Chamberlain

Griffith University

In exploring the multiple metadigms of the Self in the Western Philosophical Tradition, it became apparent that the often obscure and certainly complex understandings of the academic arena have a parallel and public existence in the domain of popular literature. I am particularly interested in the ways in which Science fiction and fantasy often contain and present to their readership some of the essential elements of what I have come to call the

Object Self. This paper is about multiple crossings of borders- between fiction and theory, between the practical and the utopian, between the "real" and the "imagined".

Crossing News: Coverage of the Italian–Australian Bilateral Assisted Migration Agreement in the Italian and Australian press.

Daniela Cosmini-Rose

Flinders University

On 29 March 1951, the Australian minister of Immigration, Harold Holt, and the Italian Ambassador in Australia, Don Luigi del Balzo, signed a bilateral Assisted Migration agreement which was to promote a steady stream of 20,000 Italian migrants for the following five years. During the 1950s only twenty per cent (39,000) of migrants travelled to Australia with assisted passage while the remaining eighty per cent (160,000) were sponsored by relatives already established in Australia.

The Italian Government was pleased with the new agreement. It was considered a strategic choice to relieve national unemployment and social pressure, which would guarantee each Italian migrant two years of employment in Australia with the entitlement to wages, accommodation and general conditions of employment on an equal basis with Australian workers. The moderate Italian press backed up the enthusiasm of the government, while the left-wing newspapers reported discordant news.

For Australia the agreement was an expansion of the massive immigration program initiated by Arthur Calwell, but also flexibility of the White Australia policy which caused a certain resistance among the more conservative sections of the Australian public who were not overall in favour of bringing large numbers of Italian migrants into the country. To placate the opposition Harold Holt stressed publicly that the type and numbers of incoming Italians would be limited to a wide range of highly skilled workers of the kind the Australia economy greatly needed at the time.

This paper analyses the reception given to the Australian-Italian bilateral agreement in some major leading Italian newspapers as well as the coverage of the accord and the treatment of the Italian migrants in the Australian press in the years following its signing. The findings are based on original data drawn from archives in Australia and Italy.

Storming the silos of scholarship and segregation: Crossing HASS borders and encouraging inter-disciplinary and mutli-disciplinary research and practice in Creative Industries.

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This paper proposes that within humanities and arts faculties in our universities exist too much emphasis on narrowly focused discipline-specific research of benefit primarily for the rewards of academic promotion and publication, rather than addressing the educational needs of our current co-hort of students, the digital native generation.

Whilst generalised liberal arts degrees are especially useful in developing a common 'cultural heritage' for our undergraduate students, allowing for alternate models of higher education pedagogy and practice along the lines of "the Melbourne Model" for Graduate level scholars. To argue that there actually can be shared cultural heritage shared by Australian, and indeed our International students negates all the proactive research and scholarship in the

HASS sector since the 1970s, when ownership of certain knowledges were privileged over other forms of knowledge within the academy.

Too often academics feel constrained to work within the dominant paradigms of their disciplines and not investigate the potential synergies between their areas of expertise and those of their colleagues down the hall way. Collaborative multi or inter-disciplinary research is not only desirable at all university HASS faculties, it should not be left to the Centres of Research Excellence who can leverage Competitive Grant Funding for such investigations.

To provide the transferable and generic skills demanded of our graduate students by the Industry and Business sector, we must inculcate a passion and desire for knowledge in our students that is applicable for future 21st century jobs and industries that we cannot even conceptualise.

To achieve this goal our university education must be inclusive (Bradley Report) and to ensure innovation (Cutler Review) we must stop thinking across outmoded binary divisions, like Sciences and Humanities, or even the mini-disciplinary turf wars between Cultural Studies, Literary Studies, Media Studies, Gender Studies, Creative Industries and even Sociology.

Of primary concern to me, a Performing Arts graduate, a Media Production graduate, Education graduate, and Dual-sector experienced academic in both Professional and Creative Writing, I know the most valued research is situated between narrow disciplinary focus where we can all be called to defend and reflect upon our previously unquestioned assumptions and pedagogies.

“Writing across cultural borders: transcultural authors and transcultural novels in the early 21st century literature of global mobility”

Arianna Dagnino

University of South Australia

Cultural transformations and interactions have always been part of human history but what we are facing now is an exponential growth in their dynamics, practices and evolutions. Some writers have positioned themselves – by chance, by life circumstances, by intellectual curiosity or by sheer willingness – at the forefront in trying to interpret and creatively express the power of these changes and their effects on people’s lives and imaginations. They are writers who have been particularly affected by their personal experiences of life in different cultures or in-between different cultures. One might say they are writers without borders, or whose geographic, cultural, national, homeland borders are self-identified, self-chosen.

The present paper explores the connection between the transcultural and transnational life experiences of early 21st century authors and their way of writing, outlining (or identifying) the specific traits and literary devices that characterize a transcultural work of narrative fiction – more specifically, a ‘transcultural novel’. The approach underpinning this research is comparative/interdisciplinary under a transcultural perspective (Epstein 2009, Welsch 1999), where a transcultural work of fiction is seen as transcending the borders of a single culture in its choice of topic, vision and scope (Pettersson 2006).

Keywords: transculturalism, transcultural literature, transcultural novel, comparative literatures, mobility, globalisation, transnationalism.

Elizabeth and Gulliver: Swiftian Echoes in J.M. Coetzee's *Elizabeth Costello*

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The purpose of this essay is to try to gauge how 'Swiftian' the voices and thematic preoccupations of *Elizabeth Costello* are. Various passages in Coetzee's novel suggest that Costello's reading of Swift (specifically *Gulliver's Travels* and *A Modest Proposal*) has been superficial at best and arguably facile. We strongly suspect, however, that Coetzee's reading has been more profound and constitutive of his narrative style; that, in other words, Costello's error is a pointer to a spiky engagement between two of the more unsettling proponents of ideas in fiction in English. Neither *Elizabeth Costello* nor *Gulliver's Travels* is really (or at least comfortably) a novel. They mix generic conventions and focalising characters, Elizabeth and Gulliver, do not speak reliably with or without the support of the satirical or argumentative authority of their authors.

Coetzee has made explicit links with earlier writers in several of his works, most obviously Defoe, Dostoevsky, and Kafka. We are not alleging that the kinds of almost allegorical connections Coetzee explicitly makes with these authors is made with Swift in *Elizabeth Costello*. What we do suggest is that this novel shares some thematic interests with *Gulliver's Travels* and, perhaps more importantly, some similarities of voice that we view as deliberate. Elizabeth, we suggest, is a gull sent out by Coetzee to span the gap between moral conviction and immanent bad faith. These are central pre-occupations of his fiction, and we see a conscious nod to a teacher in these dark arts in the mistakes his narrator is made to make about Swift.

Creative Borders: Self and Other

Tom Drahos

Flinders University

Whose voice do I speak in and whose do I write in? If it is my voice, to whom do I owe acknowledgement in its construction? Where lie the origins of my writing voice? I cannot help but suspect when faced with the unfamiliarity of my writing voice that some alien burst of creativity or divine inspiration is certainly not to be held accountable. Rather, I suggest that my writing voice is the unconscious product of absorbed and consumed influences, beginning from pre-birth with my inscription into the realm of language and systems of signification. Where does the border lie between 'I' and Other? Whose voice am I speaking in now? Following Roland Barthes and Antonin Artaud, I examine how Artaud's statement, 'all writing is pigshit' supplies one with an adequate model of creativity and justification for my own writing voice.

Traditions stand for intellectual property rights in Indigenous society: A comparative study between Australia and Iran

Shima Gholami

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The Indigenous art industry is possibly one of the most important industries in Australian and Iranian society and the protection of these cultures is an important factor to investigate. In my PhD am exploring aspects of intellectual property rights of Iranian indigenous artworks and briefly comparing them to the IPR's of Australian Indigenous artworks. I am considering the

response of law systems and related legal organisations in Iran and Australia to the protection of Indigenous art and culture. In this paper I will concentrate on one aspect of this broad topic.

As the scholarship show, one of the essential needs for applying the standard intellectual property rights in Middle Eastern societies such as Iran is to perceive the cultural issues as they are the foundation of shaping the Middle Eastern history¹. For these reasons it seems that the aesthetic value of Iranian indigenous artworks which is rooted in their ancient culture, symbols and religions² is the foundation of indigenous culture that is transferred between generations traditionally³. The same pattern is in Australia⁴ but with different views and traditions in Indigenous society. These traditions act as a powerful IPR system for Indigenous culture and artworks. The indigenous culture is the basis of identity and the only really valuable device to differentiate indigenous people from others so distributing this culture to outsiders weakens this identity and this is the reason that indigenous people are so determined to control the distribution of their culture.⁵ While many scholarly works have to a certain extent explored this question with regard to the Australian IPR system, an inclusive, current full-length study on the Iranian part has still not been completed.

This paper investigates this gap and will represent how oral transmission of traditions acts as IPR and protects the Indigenous culture and artworks between generations in Indigenous societies of Iran and Australia. The proposed Indigenous group in Australia is the Warlpiri language group and in Iran I will be dealing with the Qashqa'I and Turkmen tribes.

Memories beyond borders: Re-constructing ruptured genealogies in ex-colonial European diasporic cultures

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Although technological advances have facilitated stronger networks of communication between borders in relation to migrant populations in Europe, this does not necessarily translate into fluid transmission of cultural values between generations in the diaspora. In their cultural expressions (literature and cinema), second and third-generation British and French citizens of diverse cultural, linguistic and religious heritages give voice to how British and French amnesia towards the colonial past deprives them of the tools to re-cover their parents' anti-colonial heritages. Diasporic citizens realize that this has left them with an incomplete sense of their historical identities, where familial transmission of histories has been ruptured through the forces of colonial migration, dislocation and exile. However, most British and French citizens' decisions to travel back to their parents' countries in order to

¹J Carroll, 'Intellectual property rights in the Middle East: a cultural perspective', *Fordham Intellectual Property, Media and Entertainment Law Journal*, vol. 11, no. 3, 2001, p557.

²A Chitsazian, 'The symbolism and its impact on the Iranian carpet', *Goljam*, vol. 4, no. 5, 2006, p54.

³Tehrani, J & Riede, F, 'Towards archaeology of pedagogy: learning, teaching and the generation of material culture traditions', *World Archaeology*, vol. 40, no.3, 2008, pp. 316-331.

⁴D Bell, *Daughters of the Dreaming*, Spinifex Press, Melbourne, 2002.

⁵T Greaves, *Intellectual property rights for Indigenous peoples: a source book*, The Society for Applied Anthropology, Oklahoma City, 1994, p203.

understand them end in disappointment, exclusion and rejection. Re-constructing and re-working memories of the past provides a more accessible and mobile tool to traverse historical and territorial borders. The re-construction of memories compresses time and distance, engendering historical and genealogical continuities between generations. Diasporic citizens cross borders through memories and in the process, feel strong affiliations with their multiple heritages, keeping alive their parents' histories for future generations.

River of Smoke

Reza Haque

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River of Smoke (2011) is the second book of what has come to be known as the *Ibis* trilogy, the first being *Sea of Poppies* (2008). The novel is a collage of crossings: a large variety of crossings go into its making. First, there's the geographic/spatial crossing, with characters moving from place to place, some even going from one end of the world to the other. When characters travel, a dynamic interaction between cultures also takes place. Amitav Ghosh captures this intermingling of cultures in several ways; the two most visible forms of cultural interaction in the novel are the use of languages called pidgin and creole in linguistics, and the *mélange* of cuisines, Indian cooking culture enmeshed in the Chinese one.

Apart from these crossings, *River of Smoke* is also formally an indeterminate text, enacting a brilliant and daring instance of generic crossing. It is a rich blend of adventure, historical fiction, romance, travelogue, and so on. In this paper, I read the work primarily as a historical novel, paying close attention to what it makes of the interplay/negotiation of history and memory. The story unfolds against the backdrop of the Opium Wars. While these momentous historical events solidly anchor the novel in a specific historical setting, it is the acts of recollection by ordinary individuals that carry the burden of the main storyline. What does it mean for a work of historical fiction to insist on the preservation of intimate individual memories? Does recall suggest that memories of the past must be given a coherent narrative form for individuals to cope with the fast changing world around them, a process initiated by the expansionist project of imperialism, just as the narrativisation of the historical past gives a nation a meaningful existence and a sense of direction? I shall be exploring these and related questions in this paper.

Multilingualism and the Bible(s) in Milton's *Paradise Lost*

Andrew James Herpich

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Seventeenth-century radical Protestant polemicist and poet, John Milton, is thought to have acquired ten languages: English, Italian, French, Spanish, Dutch (or perhaps German), Latin, Greek, Hebrew, Aramaic, Syriac. Some would include Old English as an eleventh. Milton's poetry, in particular *Paradise Lost*, is a playground for his multilingualism, the physical sounds and etymological resonances of words dancing and colliding through a surprising syntax to weave the polysemic texture that is an oft marked feature of his verse.

Protestant, Milton's faith was founded in the doctrine of *sola scriptura*. This was coupled, as for many of his intellectual contemporaries, with an Erasmian emphasis on close attention to the text of the Bible in its original languages, Hebrew, Aramaic, and Greek, and

earliest translations, the Greek Septuagint, Latin Vulgate, Aramaic Targumim, and Syriac Peshitta. Although he did not explore the manuscript tradition, Milton appropriated the work of those who did, to assert, like other radical Protestants, the primacy of Spirit over scripture.

Milton made three very different attempts at translating Psalms before his most sustained translation of the Bible into English poetry, his midrash on the first three chapters of Genesis, *Paradise Lost*. An advocate of vernacular scripture, and by this time blind and reliant on memory, Milton usually adheres to the familiar English of the King James Version. This paper discusses three instances in the poem where he significantly departs from the KJV, in a manner that not only demonstrates a philologist's sensitivity to the nuances of the original languages and historical contexts of the biblical passages – his ability to cross linguistic, cultural, and temporal borders – but attests to the meaning-making power of such learning on the tongue of a visionary poet.

Crossing Boundaries in the novel *The Glass Harpoon*

Robert Horne

Flinders University

I intend to talk about the way three historical eras (present day, 1977, and colonial South Australia in the 1840s) are crossed in my novel, *The Glass Harpoon*.

The three strands of the novel are linked by shared themes and also by members of the fictional early settling Larkin family, who appear in each section. In both the present day and colonial sections there is a lower middle class artist who is desperate for recognition in the eyes of the 'people who matter' in his society, inviting comparisons of the class systems of the different eras. I will discuss the way armed conflict with aborigines, vividly described in the colonial section, sets up the affluence of nineteenth century and also modern South Australia. I will show how the 1977 section is used to compare the built environment of the Rundle Street area of that era with the present day, opening up a theme of the increasing uniformity of cities under global franchise arrangements.

I will demonstrate how the 1977 section is used as glue to keep the other two sections together by having two Larkin descendents, one a history PhD research candidate, unearth a diary which has been locked away for 130 years. Excerpts from the 'Diarium of Matthew Larkin' appear in the novel as they are read by Poppy Larkin; the 1977 pieces also give valuable insights into the character of Poppy, who is central to the present day section.

I will also outline my historical research into South Australia of the 1840s and what led to my use of the eponymous linking image, in reality a spear tip made by natives from glass obtained by doing odd jobs for the settlers, and ultimately hurled back at them. One finds its way into Matthew's shoulder and is kept by him, only to be eventually handed on to Poppy in the final scene 135 years later. So the three strains are linked by theme, by family and ultimately by the newly found diarium.

“Drink a glass to the foreign shore”: The Voyage, the Ocean Crossing and the Arrival in William Golding’s historical novels collected as *To the Ends of the Earth: A Sea Trilogy*

Rick Hosking

Flinders University

While Catherine Helen Spence’s *Clara Morison* is typical of a number of colonial fictions that either dismiss the sea voyage out to the colonies in a few lines or ignore it altogether, contemporary writers of ‘historicals’ (historical novels) have been much more interested in representing imperial voyaging, the crossing of the world’s oceans to reach the Antipodes. This paper will examine William Golding’s *To the Ends of the Earth: A Sea Trilogy* (London: Faber and Faber, 1991) noting how this Booker Prize-winning novelist represents the voyage to Australia as a journey across a number of borders and lines, and as such was profoundly transformative.

Passages to India

Sue Hosking

University of Adelaide

India has long appealed to outsiders as a site of personal transformation. Travellers have crossed seas to seek their fortunes in India, to change their social status, to discover spirituality and to acquire respect that has not otherwise been accorded them (as ‘elderly and beautiful’, for example). This paper explores representations of the desire for transformation in three different texts: the Sheppard family history (1891); Paul Scott’s novel *Staying On* (1977); and most recently, the film *The Best Exotic Marigold Hotel*, based on Deborah Moggach’s novel *These Foolish Things* (2005).

Predicament of Culture: *The Lower Depths* as Cross-Cultural Performance

Maggie Ivanova

Flinders University

Maxim Gorky’s *The Lower Depths* (*Na dne*) opened at the Moscow Art Theatre in 1902 with Konstantin Stanislavsky in the role of Satin, the gambler. Fifty-five years later, Akira Kurosawa adapted the play to film (*Donzoko*), retaining the original title and casting Toshiro Mifune as Sutekichi, the thief. While Kurosawa’s version bridges Russia and Japan’s performance and spiritual traditions, it also crosses over from one performance medium into another – from stage to screen. The result is a Noh approach to characterization and a frame composition noticeably influenced by Kabuki. Gorky’s play is set in a Russian provincial town at the end of the 19th century, in the final decades of the dysfunctional tsarist regime; seeking to evoke similar socio-cultural contexts, Kurosawa chooses to move the setting back by almost a century to the latter part of the Edo Period (1603-1868). Analogous choices in cultural adaptation one can detect also in the transformations of Gorky’s flophouse into a Japanese *nagaya* (long house), the Baron’s makeover into a Samurai, and the parallels the Actor’s monologues from *Hamlet* and *King Lear* find in lines from popular Kabuki plays. The cultural transposition at the centre of this presentation, however, involves the conversion of the pilgrim Luka, an Old Believer, into the wanderer Kahei, a follower of the *Jodo Shinshu* Buddhist sect (True Pure Land). Drawing on resonances between the Christian and Buddhist attitudes toward compassion and loving kindness, Kurosawa’s Kahei stirs up additional

associations with the Burning House parable from *The Lotus Sutra*. Luka's "life-lies", reframed through Kahei's character as a subtle critique of post-WWII Japanese conditions, allow Kurosawa to explore what James Clifford terms "the predicament of culture" – the simultaneousness of troubling and creative experiences of "pervasive off-centeredness in a world of distinct meaning systems".

Apocalypse Bard: Translating Shakespeare's Apocalyptic Visions to Film

Ben Kooyman

University of South Australia

It's late 2012. We survived the end of the world predicted by the Mayans (fingers crossed). Even so, visions of a world gutted by war, nuclear conflict, natural disaster, viral infection or catastrophic hubris remain pertinent in fiction, film and art, from zombie survival blogs and *The Walking Dead* television & comic book series to Hollywood blockbusters like *2012* to Cormac McCarthy's Pulitzer Prize-winning novel *The Road*. Such nightmarish visions of a world gone disastrously awry have long been popular, and Shakespearean dramas like *King Lear* and *Macbeth* attest to their author's propensity for apocalyptic writing.

Film adaptations of Shakespeare have always drawn upon existing cinematic codes to ease the transition of material from page to screen. For example, the films of Kenneth Branagh utilise conventions and tropes from genres as disparate as the war movie (*Henry V*), screwball comedy (*Much Ado About Nothing*), historical epic (*Hamlet*) and musical (*Love's Labour's Lost*). This paper analyses the ways in which existing tropes of apocalyptic cinema have been utilised in recent Shakespeare film adaptations to help bring to life the Bard's apocalyptic visions, and the ways in which plays normally lacking in apocalyptic language and themes have been infused with these trappings in their translation from page to screen. Texts analysed will be recent films such as Julie Taymor's *Tempest* (2010), Ralph Fiennes' *Coriolanus* (2011), Ryan Denmark's *Romeo & Juliet vs. The Living Dead* (2009), and Roland Emmerich's *Anonymous* (2011). Some consideration will also be given to the way they build upon precursor works like the Shakespeare films of Akira Kurosawa and Grigori Kozintsev, Orson Welles's *Othello* (1952), Branagh's *Henry V* (1989) and *Hamlet* (1996), and Taymor's *Titus* (1999).

The philosophical novel: Crossing (*out*) the border between logos and mythos.

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The University of Adelaide

The border I cross (and cross *out*) is the one between philosophy and literature. It is a border between logos and mythos, between reason and story; it is the border between the telling of facts and the telling of fictions.

I cross (and cross *out*) this border because I am writing a novel. In my novel, I wish to explore a philosophical problem. The problem itself is not important for the purposes of this paper, but the method of exploration is. In the novel, I aim to explore the problem in two ways. First, in the abstract; through the typical method that characterises Western philosophy, namely, through an original argument defended by observation, reflection, reason, and logic. Second, in the graphic; through the typical method that characterises fiction, namely, through the plotted lives of fictional characters delivered by invention, narrative voice and structure, and rhetoric. My purpose, at the end of all this, is to arrive at some truth. I wish my novel to be not only pleasurable myth, but persuasive logos. I call this a *philosophical* novel.

The relationship between philosophy and literature, however, is a hostile one. There are widely dissenting views on what a philosophical novel is, what it can do and what it cannot do, and even whether there ought to be a philosophical novel at all. Iris Murdoch maintained that literature and philosophy should be pursued separately, while Martha Nussbaum argues that some moral views can only be communicated through novels and that these novels constitute philosophical literature.

At the very beginnings of Western philosophy, Plato wrote philosophy as both *mythos* and *logos*; as story and argument. His was a philosophy, according to Rick Benitez, that sought truth through a “dialectic“ between the “abstract“ and “geometric“ logic of argument and the “pictorial“ and “embodied“ logic of narrative; without the latter being submissive to the former, as contemporary analytic philosophy would have it.

In this paper, I will discuss my own writing towards the philosophical novel. This process, in so far as it is a process towards my own postgraduate research in creative writing, is informed by: a review of philosophical novels past and present; of criticism past and present; and of my own novel. As an exemplar, I have J.M. Coetzee's *Elizabeth Costello*; a contemporary philosophical novel *par excellence*. Coetzee's is a novel that is both intellectually rigorous and emotionally poignant. It is praised by both philosophers and philologists alike. It is both philosophy and literature. Coetzee's work (and other contemporary philosophical novels of note) not only crosses the borders between philosophy and literature, but crosses them *out* to produce a form of novel that is philosophical literature. This is what I want to accomplish.

Reconfigured Identities in Jhumpa Lahiri's *Interpreter of Maladies* and *The Namesake*

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As Martin Heidegger states, “A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing.” Borders are not merely geographical limits; they signify a lot more. Identities are related to these borders in various ways. With immigration these borders come to new place as well. Virtual borders are quite visible in countries that have accommodated different cultures, languages, and religions. These borders may be blurred when two cultures exist and meet peacefully or they may be more visible, more concrete when they are on hostile terms. It is individuals who represent, mostly without even thinking of it, the distinctiveness of their respective cultures, but in a necessarily composite society these borders no longer remain rigid because of the inevitability of exchanges and negotiations through social interactions. Exchanges between two cultures transform the identities and results into blurred borders becoming fuzzier.

The geographical location combined with race, ethnicity, religion, etc. constitutes inseparable elements of an individual's identity. When one migrates to a new country, perhaps one becomes conscious of these various elements because of the fear that one's original culture is at risk. On the other hand, often it is observed that immigrants, in order to be more acceptable to their new place, try to come to the mainstream. Tacit negotiations continue to take place resulting in a generation confused with identity and a victim of conflicts within. A boy born in the US from South Asian and Canadian parents, for example, inherits elements shaping his identity from parents as well as those he imbibes from where he is being brought up. This dynamics of cultural interaction leads, at social level, to peace and amicable adjustments, but at the individual level to a search for one's identity.

This paper aims to examine how the memory of one's country influences negotiation of identities in *Interpreter of Maladies* and *The Namesake* by Jhumpa Lahiri. The paper seeks to delve deeper on these lines.

Truth and escape: Fiction, fact and the use of steroids in the former GDR

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1990. The Berlin Wall has fallen. Police officer Sophia Künstler slips through the backstreets of Berlin looking for sex in the arms of a cruel faced blue eyed stranger, the same boy she's found in clubs and dance halls over many years. Outside her home a cold and frightened girl waits with a letter. Sophia's mother is dying. She and her father are needed back in the former German Democratic Republic, a place she had escaped from, as a doped athlete, but not forgotten.

DARK MERMAIDS tells a border crossing theme story as fiction, a narrative of lives overshadowed by a dictatorship that planned to dominate the sporting stage in the former GDR. It is the story of loss and hope in a post Cold War landscape, a portion of a history yet to be fully told.

The seminar will focus on the 'walled in' mindset of East Germany and how this mindset is manifest in West Germany through and beyond the 1989 amalgamation. The narrative explores the theme and motif of a search for *Heimatland* (homeland). My seminar paper will include photographic evidence from Berlin, in addition to pictures from a former GDR sports complex, gathered during research.

Crossing Borders in Italy

Laura Lori

University of South Australia

In Italy, after the Second World War and the fall of fascism, Italy's colonial heritage virtually disappeared from public representation. Indeed, a firm denial of Italian imperial responsibility and the myths of Italian "brava gente" have characterised the development of a post WWII republican society. Nowadays, however, recent migration has forced Italian culture to confront its former colonial Others. Italy's former empire has come "home."

In this context, a Literature of Migration has emerged as the production of foreign writers resident in Italy. This artistic movement included authors from the former Italian colonies, however, critical discussions of this Literature has tended to ignore any differences between experiences of migration more broadly and the legacies of colonialism.

Starting from the literary analysis of the book "La mia casa è dove sono" (*My home is where I am*) written by Italo-Somali author Igiaba Scego, this paper will reflect upon the representation of the controversial relationship between a society in denial and its members in search of an identity.

Checkpoints: Australian Writers Cross into ‘East Berlin’

Gay Lynch

Flinders University

Walter Benjamin used Klee’s ‘Angelus Novus’ painting as a metaphor for the collapse of time after historical trauma, which simultaneously brings about a terrible inertia. My paper argues that Anna Funder and David Sornig hurl their protagonists into the same figurative maelstrom, in their novels *All That I Am* (2012) and *Spiel* (2010), for the purpose of creative research. Benjamin suggested that academics and writers cross borders to gather information. Sornig and Funder cross from an outpost of the west into ‘East Berlin’ to confront abject histories in bold, peculiarly Australian ways.

Film to Stage: Kurosawa’s *Throne of Blood* adapted for the American stage by Ping Chong

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Oregon State University

In 1957 Akira Kurosawa created a black and white film, *Throne of Blood*, based on Shakespeare’s *Macbeth*. Even though Kurosawa never read Shakespeare’s story of hubris and ambition, he followed *Macbeth*’s narrative and placed his tale in feudal Japan during the *sengoku* period. In addition, he incorporated scenes from a Noh play and aspects of Kabuki acting.

From a historical perspective, stage precedes film just as *Macbeth* precedes *Throne of Blood*. However, since the advent of film in the twentieth century, Theatre has been, likewise, influenced by film, and they have entered into a dialogue with each other.

In 2010 Chinese American theatre director Ping Chong adapted Kurosawa’s film for the stage. He says he encountered it in the sixties and believes it to be “the greatest adaptation of *Macbeth* in the history of cinema.” When he was invited to create and direct a production for the 2010 Oregon Shakespeare Festival, although Chong had never directed anything by Shakespeare or, in fact, anything that wasn’t his own creation, he chose to adapt *Throne of Blood*, a project he had thought about for nearly three decades. The resulting production was astonishing as an adaptation and as a unique new creation. In October of 2010 it moved to the Brooklyn Academy Next Wave Festival in New York.

In my presentation, drawing on visual comparisons with Kurosawa’s film and interviews with Chong, I focus on his challenges in adapting this film to the stage faced by an American artist creating a theatre piece wherein he references-Japanese film, history, and culture. Except for the inescapable addition of color and three-dimensionality, Chong follows Kurosawa’s film closely.

Regenerating Grace: Richard Nelson’s *Sweet and Sad* and the Poetics of Noh

Susan Mason

California State University, Los Angeles

Some theorists suggest theatre evolved out of healing ceremonies--a function usually absent from Western stages where secular plays deny spectators the transcendence of ritual. With rare exceptions, *catharsis* has almost disappeared from our stages. Elsewhere, however, ceremonial theatre forms still exist and one, Noh, which emerged in its present form in

medieval Japan, bears an intriguing resemblance to a new American play that opened in New York City on the tenth anniversary of September 11. *Sweet and Sad*, by American playwright Richard Nelson, is also *set* on the tenth anniversary of September 11 in a family home in a village about two hours north of Manhattan. The play is a requiem and its healing effect more closely resembles the restorative grace of Noh, a Buddhist imbued Japanese art, than the *ekstasis* of Greek tragedy.

In my paper I describe *Sweet and Sad* as performance using elements that Zeami (1363-1443), the theorist, actor, and playwright of Noh, adapted from twelfth century Japanese poetry and Buddhism: *honzetsu* (foundation story), *honkadori* (allusion), *yugen* (grace), and *mujo* (impermanence). The latter encompasses the temporary nature of all theatrical performance as well as the ceremonial process of making/unmaking that frames both Nelson's play and Noh.

In addition, Nelson's use of allusion, citation and reference (*honkadori*) creates an intertextual web of music, song, poetry, literature, journals, legend, theatre, installations, art and history that extends outward beyond the American context of September 11. The diverse allusions in *Sweet and Sad*, ranging from Durufle's *Requiem* that opens and closes the play to Harry Potter novels, accumulate throughout the performance submerging narrative and guiding the characters and spectators through a healing process of remembering in this compassionate drama of mourning and regeneration.

You are entering no man's land: Second person point of view and migrant narrative in creative writing

Mary Lynn Mather

University of Adelaide

Imagine that you are a PhD novelist, playing with different voices in a bid to represent South Africa's extreme social divisions. You started working on your story in the country of your birth, but now you are living in regional Western Australia. You cross the borders of what is familiar and what is foreign each time you pick up a pen and slip between the page's lines. You blur boundaries in your everyday world as well as the one you are making with words.

The migrant perspective has been described as unstable and unsettling, plural and partial, hybrid and ambiguous. It questions identity even as it allows for a sense of double belonging. If this applies to the fictitious Riaan Niemand, a character you have fashioned to bridge the two continents, it also has relevance for you as a transnational writer.

You wonder how best to convey the uneasiness that is evoked by displacement. Experimenting with point of view, you chance upon the peculiar power of second person narration, a device which seems appropriate. At once intimate and off-putting, the "you" voice inhabits the interstitial space between the "I" and the "he/she/it". Neither this nor that, neither here nor there, the form is challenging, yet fits with the awkward position of the extra-territorial and the related images.

Reading broadly with your exegesis in mind, you discover that critics in the fields of postcolonial and narrative theory appear to use a similar vocabulary when looking at migrant literature and second person point of view respectively. You find that interesting, so you start to explore the intersection, crossing another border and entering no man's land.

More than a sea change? French migration to Australia in the 1960s

Colette Mrowa-Hopkins

Flinders University

From the outset of the Second World War, the Australian authorities were keen to include a 'French element' in the immigration mix to complement the European influx of migrants to Australia. Since colonial times, the French in Australia had demonstrated that they could settle well in Australia and contribute effectively to society. Their professional skills, their adaptability and entrepreneurial spirit, among other qualities, made them desirable migrants. However, Australia's endeavour to attract migrants from France was hindered by the reluctance of the French government to let its citizens migrate overseas. Despite this, more French migrants arrived in Australia in the post-war period than at any other time in the history of the French presence in this country. The French influx of migrants culminated in the 1960s, in a period of strong economic growth in France. In such a context, one may question the motivations the French had for going to Australia.

The objective of this paper is to outline the characteristics of French migration to Australia in the 1960s. In particular, it seeks to examine the personal motivations that drove thousands of French men and women to travel and settle on the other side of the world. This study draws from personal narratives of French migrants who settled in the Adelaide region in the 1960s. It also draws from a number of archival sources including formerly classified ministerial reports and correspondence released recently by the National Archives of Australia, as well as press materials published in France in the period under consideration.

Unsettling thresholds: Kangaroo Island as liminal space

Molly Murn

Flinders University

The Ngarrindjeri nation explain the separation of Kangaroo Island from the South Australian mainland not due to rising waters at the end of the last Ice Age, but in mythological terms: The island became separate during the creation of the land and waters by Ngurunderi, the creator, while proving a moral point to his wives who had broken taboo. In Ngarrindjeri dreaming, Kangaroo Island is land of the dead, or where you go when you die: the last stopping place of Ngurunderi before he ascended to the spiritual realm and become a part of the Milky Way.

When Ngarrindjeri women were kidnapped from the mainland by sealers to live and work on Kangaroo Island as wives/slaves/accomplices in the early nineteenth century, they were imprisoned by sea walls. The Ngarrindjeri people consider their body and their country as one. In crossing Backstairs Passage, the stretch of water that lies between the mainland and the island, the stolen women were forced to transgress the physical, spiritual, and social borders of place, country, and body. The women's bodies became the property of their abductors in country that was not for the living.

This paper considers the unofficial settlement of Kangaroo Island by sealers and Aboriginal women (the island later became the official site for the new colony of South Australia) in the light of famous examples of island-themed literature such as *The Tempest*, *Robinson Crusoe*, *Lord Jim*, and *Coral Island* where the civilising mission of empire was played out in microcosm on remote or uninhabited islands. I argue that prior to official settlement of Kangaroo Island there was a reciprocal transference of knowledge between cultures, which somewhat distorts the typical colonial narrative. Kangaroo Island was a liminal space for both the Ngarrindjeri women and the sealers, and crossing the threshold into this space was at once transgressive and liberating for both.

Crossing Cultural Borders: Hindu-Muslim Relationship in the Works of Rabindranath Tagore and Rokeya Sakhawat Hossain

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Rabindranath Tagore, Asia's first Nobel Laureate, and Rokeya Sakhawat Hossain, one of India's earliest Muslim feminist writers, are two of the stalwarts of twentieth century Bengali literature. They were born and raised in very different socio-cultural-religious circumstances, with Tagore being born in 1861 in a financially and culturally rich Hindu-Brahmo-Brahmin-zamindar family in Calcutta, West Bengal, while Rokeya was born in 1880, also in a well-to-do zamindar but a relatively conservative Muslim family, in a small village in the north of East Bengal, that now falls within the territorial borders of Bangladesh. Both of them lacked formal education, yet both went on to become ardent champions of education, considering education as the only way out for, in Tagore's case, India's freedom and assertion of India's moral authority on the global stage, and for Rokeya, the redemption of Indian women, and more specifically the Muslim women in the subcontinent. Thus, as an expression of their conviction in the redemptive power of education, Tagore built a university, Visva-Bharati (1921), in Santiniketan, while Rokeya established a school for girls named after her husband, Sakhawat Memorial School for Girls (1910), in Calcutta. However, what is most significant is that, in spite of their different religious identity, both the writers stepped out of their cultural borders to embrace the other in a spirit of fellowship and unity, and did so against a backdrop of turbulent Hindu-Muslim relationship and recurrent communal riots between the two groups, beginning with the partition of Bengal in 1905 and lasting through the entire period of India's nationalist movement against the Raj, led by Mahatma Gandhi.

This paper will investigate this cross-cultural, dialogic-inclusive vision of Hindu-Muslim unity as reflected in the literary works of these two writers, and explain how and why it was (and continues to be) so remarkable given the history of religious rivalry and bloodshed in the subcontinent.

Another Plain: Gerald Murnane and Janet Frame

Kelli Rowe

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The plains, as imagined in and obscured by Gerald Murnane's *The Plains* and Janet Frame's *Living in the Maniototo* are landscapes that produce 'writing spaces' within each text. For Murnane, the open plains of rural Victoria, Australia, and for Frame the 'bloody plains' of inland Otago, New Zealand, provide an interstitial space within which each writer can break down and play with boundaries between presence and absence, the imaginary and the real, the internal and the external, the body and the mind, and of language itself. In these plains (the places of fiction, the places for fiction), the borders between the writer, the reader and the text are renegotiated. Beginning from Imre Salusinszky's concept of the 'plains of difference,' this paper will examine the existence, the border crossings (the text's, and the reader's) and the ever-expanding nature of the plains. The paper argues that they function as the unrepresentable – and continually evade the grasp of the reader.

Who is within whom? Triangle Love and Transcultural Pathos in Amitav Ghosh's *The Shadow Lines*

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When transcultural mode of life encourages human beings to go beyond the boundary, the question—who is within whom?—might be a perpetual dilemma. Amitav Ghosh in his *The Shadow Lines* also deals with this question through the triangular asymmetrical transcultural relationship among Nick-Ila-the Narrator. Ila, the Indian Anglophone lady, falls in love with Nick, the English, in the one hand, and the Narrator, the cousin and childhood playmate, loves her on the other. As Ila becomes infatuated to Nick at first, she suffers a great deal for being spouse of him. She has to struggle against, firstly, the inherent racism of the English society and secondly, the emotive cultural signifiers of both India and England. Whereas as a female she sheds many native cultural signifiers for which she is misunderstood by her Thamma, Nick remains indifferent and callous all through their relationship. In this dilemma the Narrator advances with his sea of verbally unexpressed love affirming that she is within him, but is rejected outright as a brother. Nevertheless, Ila goes back and back to the narrator to share her crises and contrarily, the Narrator feels satisfied finding her unhappy with her transcultural marriage. The paper focusing on this circumstances, argues that transcultural relationship is an imbalanced mode of life that results ambivalence and pathos in the human relationship.

The Mash-up: What Fresh Disrespect is This?

Michael X. Savvas

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The mash-up genre that became identified after the publishing success of *Pride and Prejudice and Zombies* in 2009 ('co-authored' by Jane Austen and Seth Grahame-Smith) has led to many subsequent books with similar features. Namely, they target as their subject matter famous books or people (whether living or dead) and playfully and irreverently transform these cultural icons through the use of comic and macabre zombie or other supernatural themes. In doing so, the mash-up breaks down the borders between literary genres and—in the cases of real-life people—between reality and fiction. In doing so, there are multiple consequences, which can include challenging assumptions about the literary canon; making readers more conscious of generic expectations; and provoking questions about the nature of reality and fiction and the nature of co-authorship. Although turning a book or person into a zombie may be considered disrespectful by some, as with parody, the authors of mash-up novels are often fans of the subjects they write about. This in turn also invokes questions about the borders between respect and disrespect. The mash-up novels I will refer to mostly are *Pride and Prejudice and Zombies*, Lori Handeland's *Shakespeare Undead: A Novel*, and Alan Goldsher's *Paul is Undead*.

Crossing the Emotional Divide

Emily Sutherland

Flinders University

The controversy about the use of the work of historians in historical novels has been a topic of great interest in Australia, especially since the publication of and subsequent debate about *The*

Secret River by Kate Grenville. In this paper I wish to examine a closer connection between fact and fiction when an event or series of events is the subject of two books, one non-fiction and one fiction, by the same author. In particular I will look at two books by Denise Leith. The first is *Bearing Witness* in which she publishes and comments on her interviews with a number of war correspondents and photographers, about their experiences and attitudes to their work. The second book, *What Remains*, is a novel in which the two main characters are a journalist and a photographer who work in a number of war zones.

The two approaches to the same events necessarily differ, and it is worthwhile to assess if the effect of the two books on a reader would be similar, and if either approach makes the telling of these events more vivid and compelling in fiction or non-fiction.

Here I am

Heather Taylor Johnson

Here I Am is a work-in-progress poetry collection, told from the points of view of female literary heroines written by male authors (Medea; Katherina, or 'Kate', from *The Taming of the Shrew*; Melanie, the student from *Disgrace*; Caddy from *The Sound and the Fury*; Ursula and Gudrun from *Women in Love*; Nabokov's *Lolita*; an Ellen Jamesian from *The World According to Garp*). My intention is to give a female voice to these women, to take them off the pages of the books which made them famous and to offer them up as more complete women. There are matters of infertility and motherhood, domesticity and sisterhood, as well as explorations of varying relationships to sex, men, love and one's self. Some women will reflect on aging and the experience of menopause, on their bodies, their health and the inability to fully communicate through language what lies deep within the heart.

These women have crossed spatial and temporal boundaries to come together in modern day Adelaide, but what are they doing so far from home, and how did they end up together in this small urban town? Once I had decided upon answers to such foundational issues, I struggled with how to communicate them. I knew I didn't want to clog up the poems with background information, and I thought an introduction might be too easy. I've decided on short letters, where the women will open up discussion to the formation of such a poetry group, debate issues of poetic style and the idea of truth in poetry, recap previous meetings and present snippets of personal life. These letters will create a story of the group, while complimenting the stories of each individual woman.

I plan on discussing process in my paper, the issues I must address in this cross-genre project, and the difficulties in doing so.

'Holy Caped Crusaders, Batman!': To what extent does the American comic book superhero reflect the outdated tropes and trappings of the medieval religious knight?

Adrian Thurnwald

Flinders University

Some ideas cross borders of culture and time. Before the knight there was Beowulf and Roland. With the success of the First Crusade, a religious veneer was given to the warrior, and, stemming from this, a chivalric code evolved to separate the knight from his fellows, giving a special moral authority to the knight that, in the knight's own eyes, surpassed that of most other walks of life. Crossing borders for the sake of Crusade became a major part of Western consciousness.

Fast forward to the comic book heroes, and we have the same things: warriors in garb similar to that of the knight, complete with heraldic imagery and a self-imposed moral code that operates above the law and answers only to an idea of 'justice' that exists beyond the mortal. Some of these superheroes even wear their knightly and crusader heritage more openly: Batman, the 'Dark Knight', the 'Caped Crusader', with his squire and his 'steed' the Batmobile, has since the seventies fought Ra's Al Ghul, an immortal, magic enemy from the Middle East, bent on using terrorist tactics to wipe out Western civilization and impose his own world order.

In an era when tensions between the West and the Middle East are often in the news, when the term 'Crusade' is misused politically with unintended effects, where biblical quotes on gunshots can cause a media furor, would not the West do well to analyse the pop culture it projects and aggressively markets to the world, to see how it might unconsciously be following outdated Crusader tropes and a West vs East mentality?

The chivalric knight, with all his brutality, sense of purpose and self imposed moral authority lives on today in the American comic book superhero, and children all over the world emulate him. Perhaps one final joust is needed so we can finally lay the pop culture knight to rest.

Walter Scott and the Naming of Australia: Cross-border Incursions

Graham Tulloch

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Almost from the beginning of his writing career Scott was an international figure, crossing borders with ease. His books were taken to all parts of the current and former British Empire (the United States, India, South Africa, Australia) and, in Europe and, later, other parts of the world, they were read both in their original language and in translation. After his first major work, the significantly named *Minstrelsy of the Scottish Border*, and a series of Scottish novels and long poems which projected (and to some extent created) a sense of Scottish national identity he turned to English history with *Ivanhoe*, thus initiating a series of novels covering the history of England from the reign of Richard I to the Restoration. His work was seminal in creating, or re-creating, a sense of Scottish identity but in *Ivanhoe* he also presented a powerfully mythic account of the origins of the English as a happy amalgam of the Saxons and the Normans. This paper will consider one aspect of Scott's international border crossing: the use of names taken from Scott in the naming of Australia. On Australia's maps we can find seventy-six features with the name Waverley (plus another nineteen with the alternative spelling Waverly), fifty-seven with Ivanhoe, twenty-three with Abbotsford, and twelve with Marmion—these are all names that could only have come from Scott's writings, two being names of his novels, one the name of one of his poems, and another the name of his house. One notable feature is that names which are most commonly transported to Australia have English rather than Scottish associations: Waverley, Marmion, and Ivanhoe are English heroes of his works and, although Abbotsford refers to his home in the Scottish Borders, it was not a name of native Scottish birth but one Scott invented himself and one which has very little Scottish feel about it. Thus, in crossing borders to be inscribed on the Australian landscape, Scott was also crossing borders in moving from being seen as Scottish author to an English one. This paper will consider the implications of the choice of Scott names for places in Australia. In particular, along the lines of Ann Rigney's recent book *The Afterlives of Walter Scott*, it will consider, within the general paradigm of cultural memory and in the context of other information about Scott's reputation in Australia, how the use of Scott names in Australia both redefines the Australian landscape as a place of English historical associations and redefines Scott's role as English rather than Scottish author, a double border crossing.

Borders I have crossed: from silence to spoken word, from poetry to short and (autobiographical) short-short story

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In his 2011 Seymour Biography Lecture titled ‘Pushing Against the Dark: Writing About the Hidden Self’, Robert Dessaix claims that, as writers, ‘the performance of our storytelling is all we’ve got.’ What does this mean? What constitutes good writing *performance* in the context of autobiography? Nigerian author, Ben Okri, has written, ‘The air must be altered, the underground must be understood for the overground to be different.’ What do we achieve as writers by challenging this hiddenness?, by disturbing the stale atmospherics of stories untold? Are we as authors always a ‘work in progress’¹, never fixed, never in regress?

Born into the dereliction of post World War II Manchester and having survived the rigours of a dysfunctional family of origin, I went on to study mathematics and eventually to log up thirty six years in the language challenged environs of information technology. These were the silent years, where long screen-gazing hours and increasingly demanding project timelines ensured that stories as yet untold remained untold. Then came a storytelling workshop which led to a passion for spoken word including the telling of world and wisdom stories. Then came the writing of poetry, short story and short-short story (microfiction) with a dawning realisation that the insistent call to autobiography could no longer be contained.

Against this background, and supported by readings of both autobiographical microfiction and poetry, my presentation will bear testimony to a writing journey that has gathered fragments of memory and reassembled them in an attempt to push against the darkness of incarcerated personal narratives.

Borders have been crossed: from silence to spoken word, from computer code and an obsession with accuracy to poetics and the shifting shadows of metaphor, from I.T. demi-guru to startled new/old kid on the academic (creative writing) block, from no story to *their* story and, more recently, towards a less confused/diffused understanding of my story.

¹ Kroll, J., 2006. Redrafting the self: The author as work in progress. In *Creative Writing: Theory Beyond Practice*. Teneriffe, QLD: Post Pressed, pp. 197-210