Border Crossings
Penneshaw, Kangaroo Island, South Australia
10-12 December 2012

PROGRAMME

and

Flinders Institute for Research in the Humanities
Flinders University
Border Crossings Conference

10 to 12 December, 2012

Seafront Hotel, Penneshaw, Kangaroo Island

PROGRAMME

EMERGENCY CONTACTS: Nena Bierbaum 0410 310 497,
AUDIO VISUAL COORD: Nena Bierbaum nena.bierbaum@flinders.edu.au

VENUE: Kangaroo Island Seafront, 49 North Terrace. All papers will be delivered in the Seafront Conference Room. The Monday night festivities will be held in the dining room of the Seafront Hotel. Morning and afternoon teas will be available near the entrance to the Conference Room; Monday, Tuesday and Wednesday lunches will be served in the Seafront Dining Room. The conference dinner on Tuesday night will be held at the Penneshaw Hotel, 100 metres from the Seafront Hotel.

SUNDAY, 9th December

7.30 for 8.00 p.m. BARBECUE BY THE BAR AT THE SEAFRONT HOTEL – Please buy your own drinks.
MONDAY, 10th December

9.00 – 9.30 Registration (outside Conference Room)

9.30 – 9.45 Welcome: Professor Graham Tulloch, Department of English, Creative Writing, and Australian Studies, Flinders University and Professor Diana Glenn, Dean, School of Humanities

9.45 – 10.45 Title CROSSING LANGUAGE BORDERS (Chair: Robert Phiddian)

Tom Burton: William Barnes’s translations of his own poems from one form of dialect to another

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

10.45 – 11.10 MORNING TEA

PARALLEL SESSION A – CONFERENCE ROOM

11.10 – 12.10 Title: CROSSING BORDERS IN INDIA (Chair: Gillian Dooley)

Vivek Kumar Dwivedi: Reconfigured Identities in Jhumpa Lahiri’s Interpreter of Maladies and The Namesake

Reza Haque: River of Smoke

PARALLEL SESSION B – POOLSIDE ROOM

11.10 – 12.10 Title: CROSSING CREATIVE BORDERS (Chair: Sue Hosking)

Mary Lynn Mather: You are entering no man’s land: Second person point of view and migrant narrative in creative writing

Heather Taylor Johnson: Here I am

12.10 – 1.00 LUNCH

1.00 – 2.30 Title INTERCULTURAL READINGS OF JAPANESE AESTHETICS IN PERFORMANCE EAST-WEST (Chair: Ben Kooyman)

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

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

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

2.30 – 3.00 AFTERNOON TEA
3.00 – 5.00

Title  **MIGRATION ACROSS BORDERS**  
(Chair: Diana Glenn)

Colette Mrowa-Hopkins: More than a sea change? French migration to Australia in the 1960s

Daniela Cosmini-Rose: Crossing News: Coverage of the Italian–Australian Bilateral Assisted Migration Agreement in the Italian and Australian press

Laura Lori: Crossing Borders in Italy

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

EVENING MEAL – please make your own arrangements

8.00 p.m.  
FESTIVITIES AND ENTERTAINMENT IN THE BAR AT THE SEAFRONT HOTEL. Entertainment will be provided by conference delegates and Flinders University staff.
TUESDAY, 11\textsuperscript{th} December

9.30 – 11.00 Title **TRANSCENDING BORDERS**

(Chair: Michael Savvas)

Lauren Butterworth: The Mermaid and the Medium: Neo-Victorian Representations of Public and Private Spheres in the Life of the Female Spiritualist

Ron Blaber: Criss-Cross Rhythms: *Osibisa*, Afro-Carribean Pop and World Music

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

11.00 – 11.20 MORNING TEA

PARALLEL SESSION A – CONFERENCE ROOM

11.20 – 12.20 Title **CROSSING BORDERS BETWEEN SELF AND OTHER**

(Chair: Graham Tulloch)

Tom Drahos: Creative Borders: Self and Other

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

PARALLEL SESSION B – POOLSIDE ROOM

11.20 – 12.20 Title **CROSSING BORDERS IN AUSTRALIA**

(Chair: Tom Burton)

Robert Horne: Crossing Boundaries in the novel *The Glass Harpoon*

Rick Hosking: “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*

12.20 – 1.20 LUNCH

1.20 – 2.50 Title **CROSSING POLITICAL AND RELIGIOUS BORDERS**

(Chair: Reza Haque)

Shima Gholami: Traditions and Intellectual Property Rights in Australian and Iranian Indigenous societies’

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

Mohammad A. Quayum: Crossing Cultural Borders: Hindu-Muslim Relationship in the Works of Rabindranath Tagore and Rokeya Sakhawat Hossain
2.50 – 3.15  AFTERNOON TEA

3.15 – 4.45  Title  **CROSSING NARRATIVE BORDERS**  (Chair: Rick Hosking)

  Chelsea Avard:  Nothing simple: ekphrastic anxiety, self-exile and portraits of death in Alex Miller's *The Sitters*

  Gillian Dooley & Robert Phiddian:  Elizabeth and Gulliver: Swiftian Echoes in J.M. Coetzee’s *Elizabeth Costello*

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

7.00 for 7.30  CONFERENCE DINNER at the Penneshaw Hotel, 100 metres from the Seafront Hotel.
**WEDNESDAY, 12th December**

9.15 – 10.45 **Title**  
**EXPLORING BORDERS OF FACT AND FICTION**  
(Chair: Graham Tulloch)

Anne Lauppe-Dunbar: Truth and escape: Fiction, fact and the use of steroids in the former GDR

Gay Lynch: Checkpoints: Australian Writers Cross into ‘East Berlin’

Emily Sutherland: Crossing the Emotional Divide

10.45 – 11.00 **MORNING TEA**

11.00 – 12.30 **Title**  
**NEW WAYS WITH OLD TEXTS**  
(Chair: Ron Blaber)

Tully Barnett: The Human Trace in Google Books

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

Michael X. Savvas: *The Mash-up: What Fresh Disrespect is This?*

12.30 – 1.10 **LUNCH**

**PARALLEL SESSION A  –  CONFERENCE ROOM**

1.10 – 2.10 **Title**  
**MEDIEVAL BORDER CROSSINGS**  
(Chair: Emily Sutherland)

Irene Belperio & Diana Glenn: Medusa’s Gaze and Dante’s Exploration of Transcendence in the *Comedy*

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

**PARALLEL SESSION B  –  POOLSIDE ROOM**

1.10 – 2.10 **Title**  
**GERALD MURNANE’S BORDER CROSSINGS**  
(Chair: Gay Lynch)

Shannon Burns: Gerald Murnane and Martin Edmond: writing between worlds - Shannon Burns

Kelli Rowe: 'More and more a place that only I can interpret': Interpretation and Gerald Murnane's The Plains.
2.10 – 2.30 AFTERNOON TEA

2.30 – 4.00 Title **CROSSING BORDERS ON SCREEN** (Chair: Maggie Ivanova)

Stefano Bona: 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)

Ben Kooyman: Apocalypse Bard: Translating Shakespeare’s Apocalyptic Visions to Film

Sue Hosking: Passages to India

4.00 – 4.30 Summary and response

Conference ends
Chelsea Avard
Adelaide University

Nothing simple: ekphrastic anxiety, self-exile and portraits of death in Alex Miller's *The Sitters*

‘[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 *kunstleroman*, 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*

Tully Barnett
Flinders University

The Human Trace in Google Books

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.

Irene Belperio & Diana Glenn
Flinders University

Medusa’s Gaze and Dante’s Exploration of Transcendence in the Comedy

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-Carribean Pop and World Music

This paper considers the history of Afro-Carribean 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).

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.

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).

Shannon Burns  
The University of Adelaide and Flinders University

Gerald Murnane and Martin Edmond: writing between worlds

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.

Tom Burton  
University of Adelaide

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

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?

Lauren Butterworth  
Flinders University

The Mermaid and the Medium: Neo-Victorian Representations of Public and Private Spheres in the Life of the Female Spiritualist

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.

Michele Robert’s *In the Red Kitchen* and Sarah Water’s *Affinity* portray working-class public mediums that make the transition from public to private mediumship, blurring the boundaries of class and respectability. By looking at lower-class morality assumptions and representations of the angel and the demon, I will examine how contemporary women writers have, in the words of Virginia Woolf, ‘killed the Angel of the House’, in order to voice to the taboos of Victorian femininity. I argue that writers such as Roberts and Waters have reclaimed the image of the liminal woman as monstrous serpent, to cunning mermaid: a woman who uses her ‘natural inclinations’ for weakness and meekness (the very traits that give her mediumistic power), to rise to prominence, where, once again, her power lies in her ability to be (or be perceived to be) a subservient vessel. Rather than being unnatural and monstrous, the mermaid is cunning and clever, and given the perceived restrictions of her sex, the necessary incarnation for women wishing to change their station.

**Daniela Cosmini-Rose**

**Flinders University**

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

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 multi-disciplinary research and practice in Creative Industries

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 cohort 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.

“Arianna Dagnino
University of South Australia

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

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.

**Gillian Dooley and Robert Phiddian**  
Flinders University

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

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.

**Tom Drahos**  
Flinders University

**Creative Borders: Self and Other**

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.
Shima Gholami
Flinders University

**Traditions and Intellectual Property Rights in Australian and Iranian Indigenous societies**

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 history. For these reasons it seems that the aesthetic value of Iranian indigenous artworks which is rooted in their ancient culture, symbols and religions is the foundation of indigenous culture that is transferred between generations traditionally. The same pattern is in Australia 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.

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.

Chloe Gill-Khan
University of South Australia

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

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

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(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 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.

Reza Haque
Flinders University

River of Smoke

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.

Robert Horne
Flinders University

Crossing Boundaries in the novel The Glass Harpoon

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 ‘Diary 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.

Rick Hosking
Flinders University

“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

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.

Sue Hosking
University of Adelaide

Passages to India

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).

Maggie Ivanova
Flinders University

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

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 Mufune 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
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”.

Ben Kooyman
University of South Australia

Apocalypse Bard: Translating Shakespeare’s Apocalyptic Visions to Film

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).

Kathryn Koromilas
The University of Adelaide

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

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.

Vivek Kumar Dwivedi
Jazan University
Kingdom of Saudi Arabia

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

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.

Anne Lauppe-Dunbar
Swansea University, Wales

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

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.

Laura Lori
University of South Australia

Crossing Borders in Italy

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.
Gay Lynch
Flinders University

Checkpoints: Australian Writers Cross into ‘East Berlin’

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.

Barbara Mason
Oregon State University

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

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.

Susan Mason
California State University, Los Angeles

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

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.

Mary Lynn Mather
University of Adelaide

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

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.

Colette Mrowa-Hopkins
Flinders University

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

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.

Mohammad A. Quayum
International Islamic University Malaysia

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

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.

Kelli Rowe
University of Adelaide

'More and more a place that only I can interpret': Interpretation and Gerald Murnane's The Plains.

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 differance,’ 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.

Michael X. Savvas  
Flinders University  

**The Mash-up: What Fresh Disrespect is This?**

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*.

Emily Sutherland  
Flinders University  

**Crossing the Emotional Divide**

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.
Heather Taylor Johnson

_Here I Am_ and the process of letter writing as narrative

_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 who I have named Eliza, 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 own body. Some women will reflect on aging and the experience of menopause, on their siblings, their memoirs, 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 did not want to clog up the poems with background information, and I thought an introduction might be too easy. I have decided on 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 in relation to the letters, the issues I must address in crossing genres and the difficulties in doing so.

Adrian Thurnwald
Flinders University

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

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 gunsights can cause a media furore, 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

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

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’, 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.

BIONOTES, BORDER CROSSINGS CONFERENCE

Chelsea Avard completed her PhD at the University of Adelaide, where she now teaches, most recently in the Discipline of English and Creative Writing. Her thesis consists of a novel and an exegesis exploring ekphrastic literary fiction. She is co-editor of *The Body: an anthology* and her short stories and poetry have been published by Wakefield Press and Sleepers Publishing. Chelsea’s current critical project is an examination of ekphrasis in recent Australian literary fiction. She is also working on her second novel, the story of a man who spends his life trying not to become an artist.

Tully Barnett is a Research Associate and Project Manager for the School of Humanities at Flinders University. In 2011, she earned a PhD with a thesis on representations of information technology in contemporary literary fiction. Tully works for AustLit: The Resource for Australian Literature, the Australasian Consortium of Humanities Research Centres, and Building Reading Resilience: Developing a Skills-Based Approach to Literary Studies amongst other projects. She has recently published on posthumanism in new media-based life writing for a special issue of *Biography* (2012).

Irene Belperio is a postgraduate student with the Italian section in the School of Humanities at Flinders University. She has recently completed a doctoral thesis in Dante studies entitled: *Medusa, St Lucy and Beatrice: Dante’s Vision Quest in the Commedia and Redemption through the Gaze of the “Other.”* Her research interests include the influence of classical authors in the works of Dante, on which she has published a co-authored chapter in the edited collection *The Shadow of the Precursor,* and the role of women and optics in the *Comedy.*

Ron Blaber is Head of Department in the School of Media Culture and Creative Arts at Curtin University. Teaching and Research background in Postcolonial and Australian Literary Studies. Recent work examines the relationship between Popular Narrative and the Social across several media.

Stefano Bona is completing a Master of Language Studies and will start a PhD studying in detail the cultural, economic and ideological implications of the representation of China in Italian cinema. He is a part-time teacher of Italian at Flinders University.

Fran Bryson has crossed many borders and boundaries the most recent being from literary agent to student. She is doing a PhD in Creative Writing at The University of Adelaide.

Shannon Burns has published academic articles, short stories and poetry. He has been a tutor in English, European Studies and Creative Writing at Adelaide and Flinders Universities.

Tom Burton, Professor of English at the University of Adelaide, is a has-been medievalist (editor of *Sidrak and Bokkus*, a medieval ‘1,001 questions you always wanted to ask and never dared’) who strayed into the nineteenth century at the beginning of the millennium and liked what he found. His *William Barnes’s Dialect Poems: A Pronunciation Guide* came out in 2010, and he puts on annual readings of Barnes’s dialect poems in the Adelaide Fringe in aid of Alzheimer’s Australia. In collaboration with K.K. Ruthven he is editing *The Complete Poems of William Barnes* (3 volumes) for Oxford University Press.

Lauren Butterworth, a second year creative writing PhD candidate, is writing a magic-realist historical fiction, with reincarnation as a device to explore psychoanalysis and para-psychology, and thematically link shifts in spirituality and subversion of femininity. Her creative work has recently been published in *Wet Ink,* and she is currently the editor of Flinders University’s Speakeasy Zine.

Daniela Cosmini-Rose is a lecturer in Italian in the Department of Language Studies in the School of Humanities at Flinders University. Her primary area of research is the history of Italian migration to South Australia. Her most well known publication, with Professor Desmond O’Connor, is *Caulonia in the Heart,* a volume on the history of the settlement in SA of migrants from a small Southern Italian town. She has also published papers on return migration, on the maintenance of Italian traditions and on the bonds that migrants maintain with their homeland.

At present, with Prof. Desmond O’Connor, she is writing a book on the history of the Italian community from Molfetta (Apulia). She is also involved in a large study of elderly Italian migrants.
in SA as well as in research on the significance of belongings included in the trunks Italians brought to Australia at the time of their migration in the post-war period.

**Carol-Anne Croker** is a PhD student from Swinburne University, Lilydale. She is in her final submission stage of candidature. The PhD is by Artefact and Exegesis, with the Artefact a novel, *Walking with Madness*, which follows the lives of three young suburban Australian women from adolescents through to adulthood at a time when they were advised that women could have it all. Carol-Anne’s other research expertise is in Australian Higher Education policy, Creative Industries and Creative Arts practice and pedagogy. She holds an MA, B.Ed (Media), B.A, Grad Dip Ed, Grad Dip Media and Diploma of Professional Writing and has been an actor, broadcaster and teacher for over 35 years.

**Arianna Dagnino** has a Masters Degree in Foreign Languages and Literatures from the University of Genova, Italy. For over 25 years she has travelled, lived and studied in several countries as foreign correspondent and socio-cultural analyst. Among her books: *I nuovi nomadi* (Castelvecchi, 1996), a contribution to the definition of the concept of neonomadism, and *Uoma. La fine dei sessi* (Mursia, 2000), a socio-cultural analysis of the increasing hybridisation of gender roles. Her first novel, *Fossili* (Fazi 2010), is a transcultural odyssey inspired by her four years in Southern Africa. She is at the final stages of her PhD in Creative Writing and Comparative Literature at the University of South Australia.

**Gillian Dooley** is an Honorary Senior Research Fellow at Flinders University, where she is also the Special Collections Librarian. She has published articles on authors from Jane Austen to VS Naipaul, and her latest book is *JM Coetzee and the Power of Narrative* (Cambria Press, 2010). She is the editor of the electronic journal *Transnational Literature*, published by Flinders University, and is a regular book reviewer for Australian radio programs and magazines.

**Tom Drahos** is a Flinders University postgraduate working on his Creative Writing PhD.

**Shima Gholami** holds a bachelor in ‘Handcrafts’, a diploma in ‘Traditional Arts’ and an MA degree in ‘Conservation of Cultural Objects’. She has also attended several internships and courses about conservation of cultural objects in London and researched and written a number of papers in Persian relating to protection of cultural artworks. From 2000 to 2009 she was curator and conservator in ‘Golestan Palace Museum’ in Tehran. She started her PhD in Australian Studies at Flinders University in 2011. Her research interests include investigating different aspects of protection of cultural heritage.

**Chloe Gill-Khan** is a Postdoctoral Research Fellow at the University of South Australia. Her current research examines the political and philosophical links between aspects of European colonial statecraft and post-1960s British and French models of ‘integration’. She is currently working on a book on this topic. Chloe is also interested in how Pakistan is framed in current Western theoretical paradigms. She intends to examine how Pakistani cultural expressions reflect rich traditions of political engagement with and resistance to prevailing social structures and values, a perspective that continues to be marginalised in favour of more sensational coverage of the nation.

**Diana Glenn** is Dean of the School of Humanities at Flinders University. She is the author of *Dante’s Reforming Mission and Women in the Comedy* (Leicester, UK, Troubador Italian Series, 2008) and has published numerous scholarly articles nationally and internationally. She has jointly edited the following volumes: *Dante Colloquia in Australia 1982-1999* (2000); *Flinders Dante Conferences 2002 & 2004* (2005); *Imagining Home: Migrants and the search for a new belonging* (2011); *The Shadow of the Precursor* (2012); and most recently, ‘Legato con amore in un volume’: Essays in Honour of John A. Scott (forthcoming, Florence, Olschki, 2012).

**Md Rezaul Haque**, a PhD candidate in the Department of English, Creative Writing and Australian Studies, Flinders University of South Australia, teaches English linguistics and English-language literatures in the Department of English, Islamic University, Kushtia, Bangladesh. He is co-editor of *The Shadow of the Precursor* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), a *Transnational Literature* sub-editor, and a poet.

**Robert Horne** has had a varied work life but now teaches Classical Studies to senior secondary students at University Senior College in Adelaide. He completed a Master of Arts (Creative Writing) at the University of Adelaide in 2012 and his second book of short stories, *Love the Hurt*, will be released in February 2013.
He is currently writing a historical novel about early contact between settlers and natives in South Australia in 1842, and has plans for a novel about his other obsession, South East Asia, in particular Cambodia, to be part of a PhD, hopefully at Flinders Uni, in 2013.

**Rick Hosking** recently retired from the Department of English, Creative Writing and Australian Studies in the School of Humanities at Flinders University, where he worked in all three areas. He is managing to maintain his research interests in historical fiction and in writing an historical novel as well as babysitting, wetting a line and gardening, which he thinks is a pretty good mix.

**Susan Hosking** is a Senior Lecturer and Postgraduate Co-ordinator in English and Creative Writing at the University of Adelaide. Her particular interests are contemporary postcolonial fiction, film and cultural studies. She has published extensively on Australian literature, Indigenous life narratives and literary and cultural representations of life in Australia, increasingly in a global context.

**Maggie Ivanova** is a Lecturer in Drama at Flinders University. She holds a PhD in Comparative Literature (Drama) from the University of Illinois at Urbana-Champaign in the United States. Her research interests include East-West encounters, cross-cultural performance and post-Communist Bulgarian drama and theatre in the context of European integration.

**Ben Kooyman** is a Language and Learning Adviser at the University of South Australia. He completed his dissertation on Shakespeare and film in 2009 at Flinders University, and has published in the areas of Shakespeare and horror cinema.

**Kathryn Koromilas** is a Master of Philosophy candidate in Creative Writing at the University of Adelaide. Her thesis will be composed of a philosophical novella on the question of the ethics of betrayal and falling in love and an exegesis on the scope and viability of doing philosophy in fiction. Her first novel, Palimpsest, was published in 2010 by Australian Scholarly Publishing.

**Vivek Kumar Dwivedi** is an Assistant Professor at Jazan University, Kingdom of Saudi Arabia. He is the author of *The Other Truth: The Indian Discourse on Literary Theory*, and has published several articles in international journals on literary theory and criticism. He has presented several papers in international seminars and many in national seminars. He has also presented a paper at the University of Oxford, the United Kingdom and two papers in Montreal in Canada. He is an avid reader of inspirational, fiction, Criticism and biography books. Other than reading and writing, he enjoys Sufi poetry and music, boating, and travelling.

**Anne Lauppe-Dunbar** is a full time lecturer in Creative Writing at Swansea University, Wales. Her novel *Dark Mermaids*, tells the story of the doping scandal in the former German Democratic Republic – through a young woman’s search for home. The novel was shortlisted for the Impress Prize, and is with a London agent. Anne is published with Cinnamon Press, Leaf books and Seventh Quarry, a short story in the named anthology *Sing Sorrow Sorrow* by Seren Press, and two stories published with Islet Magazine. A number of conference papers are published with Gender Forum, eSharp, and the NAWE.

**Laura Lori.** After a BA in Arts at *Università Cattolica* in Milan, in 2005, she moved to Australia where she worked in education, publishing and media. She has recently finished a PhD at Latrobe University in Melbourne and is currently working at University of South Australia, in Adelaide. Her research, "Salvaging Somalia: Postcolonial Somali Literature in Italian", responds to recent calls for a long overdue appraisal of Italy’s colonial responsibilities by studying Somali Postcolonial Literature written in Italian, which explores a hitherto hidden past and challenges today’s reluctant Italy to face its own identity.

**Gay Lynch** is the fiction and life-writing editor for *Transnational Literature e-journal*, and teaches creative writing and English at Flinders University. She has published educational children's texts, short stories, a novel, non-fiction and most recently, an essay on the subject of Irish-Australian convict playwright, Edward Geoghegan (1812-1869). Her research areas include Irish and Australian history, contemporary literature, and creative writing pedagogy. Her short story 'Pumped' will appear in *The Sleepers Almanac* (2013) and she is reworking a settler novel.

**Barbara Mason** is an associate professor and costume designer at Oregon State University. She has taught Theatre classes and designed costumes from Cairo, Egypt to Boise, Idaho in the United States, to Siena,
Italy, both academically and professionally. She spends her free time working in glass and making wine (not exactly in the same space).

**Susan Mason** is semi-retired Professor Emeritus of Theatre at California State University, Los Angeles where she currently teaches graduate and undergraduate courses in theatre history, world theatre, dramatic structure and criticism.

She is an Ibsen scholar and dramaturg. She was a Fulbright lecturer in American Studies at Tsuda College and Kyoritsu University in Tokyo in 2009 and at Utrecht University in the Netherlands in 1993. She was also a guest lecturer at Victoria University in Wellington, New Zealand and AHA International Programs in Siena, Italy. She spent a post-doctoral year in Dramaturgy at the Yale School of Drama.

**Mary Lynn Mather** is a writer who does things with words to make money. Previous jobs include working as a journalist, lecturing in a newsroom, teaching English, publicising festivals and overseeing an art gallery. For much of her life, she has been scribbling down ideas towards a creative experiment. These cluster together in the novel she is crafting as part of her PhD at the University of Adelaide. She is excited by the possibilities inherent in multiple points of view and enjoys playing with narrative perspectives. When not trying to reconcile four different stories, she reads plenty of literary fiction.

**Colette Mrowa-Hopkins** is a senior lecturer in French and Applied Linguistics in the Department of Language Studies at Flinders University. She is the co-author, with Dr Bouvet, of a chapter entitled: "Can they call Adelaide home? Identity and the sense of belonging in French migrants’ discourse narratives", in *Imagining Home*, Wakefield Press, 2011. She regularly contributes reviews of writings by French border crossers for the journal *Transnational Literature*.

**Robert Phiddian** teaches in Renaissance and Eighteenth Century literature and has a special interest in political satire, parody, and humour. He researches political satire, especially current Australian political cartoons with Haydon Manning. He is Chair of the Adelaide Festival of Ideas, and has a particular interest in the quality of public language and in writers’ festivals. He is Chair, Adelaide Festival of Ideas [http://adelaidefestivalofideas.com.au/](http://adelaidefestivalofideas.com.au/), Director of the Australasian Consortium of Humanities Research Centres [http://achrc.net/home](http://achrc.net/home) and Deputy Dean, School of Humanities.

**Mohammad A. Quayum** is Professor of English at the International Islamic University Malaysia and Adjunct Professor in the School of Humanities, Flinders University, Australia. He is the author, translator or editor of 24 books including *Rabindranath Tagore: Selected Short Stories* (New Delhi: Macmillan, 2011), *The Poet and His World: Critical Essays on Rabindranath Tagore* (New Delhi: Orient Longman, 2011), *Sharing Borders: Studies in Contemporary Singaporean-Malaysian Literature* (Singapore National Library Board, 2009), *One Sky, Many Horizons: Studies in Malaysian Literature in English* (Kuala Lumpur: Marshall Cavendish, 2007) and *Saul Bellow and American Transcendentalism* (New York: Peter Lang, 2004). He has also published numerous articles on postcolonial literatures, American literature and Bengali literature in some of the best literary journals around the world. Founding editor of *Asiatic: IIUM Journal of English Language and Literature*, Quayum is a member of the *Transnational Literature* Advisory Board.

**Kelli Rowe** is a first year PhD student at the University of Adelaide. Her thesis is on the writings of Gerald Murnane. She completed Honours at the University of Adelaide in 2011.

**Michael X. Savvas** works as a lecturer in Flinders University’s Transition Office. His background is in English and creative writing. His research interests include the role of crime fiction in Reconciliation; how to make the teaching of grammar more engaging; and the Beatles. Descriptions of him range from ‘a genial cynic’ to a ‘two-bob lair’. Although he isn’t married and living in a charming cottage in Sussex with his stoic wife, two children and an over-excited sheepdog named Martha, he feels that these details should be included in a bio note such as this.

**Emily Sutherland** is an Honorary Research Fellow in the School of Humanities at Flinders University and Deputy Editor of *Transnational Literature*. She was awarded her PhD at Flinders in 2009.

**Heather Taylor Johnson**. Having moved from America to Adelaide to pursue a higher degree, Heather received a PhD in Creative Writing from the University of Adelaide in 2008. Since then she has worked as a fulltime novelist, poet, editor and reviewer, as well as a casual tutor at Flinders University. In 2013 her third
book of poetry *Thirsting for Lemonade* (IP) will be out, as well as her first novel, *Pursuing Love and Death* (HarperCollins). She lives near the Port with her partner, three young children and a very spunky dog.

**Adrian Thurnwald** is a PhD candidate in the Department of English, Creative Writing, and Australian Studies at Flinders University.

**Graham Tulloch** is Matthew Flinders Distinguished Professor of English at Flinders University. He has published extensively on Scottish literature, particularly Walter Scott, and has edited Scottish and Australian literary texts. He has a special interest in the reading and reception of Scottish literature in Australia.

**Dennis Wild.** Born in post WW2 Manchester, Dennis studied maths which led to a computing career. In 1975 he worked in an Israeli kibbutz followed by six months as a diagnostic radiographer in an Arab hospital in Nazareth.

Following his move to Australia in 1980 he discovered spoken word storytelling and has since represented South Australia at three national storytelling conferences. A poem from his poetry chapbook *Just North of Bewilderment* appears in UQP’s anthology *Best Australian Poetry 2007*.

Since retiring and plunging into the creative writing arena at Flinders his interest has focussed on story in its many and beguiling forms.