
Universitat
de les Illes Balears
Congrés Internacional
European Association for Studies of Australia (EASA)
Australia from the Heart:
Envisioning Affective, Environmental and Material Reparations
Del 6 al 8 de setembre de 2023
Edifici Sa Riera, Palma

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Conference committee

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PROGRAMME AT A GLANCE

DAY 1	Wednesday 6 September
9.00 – 9.30 Registration (Main hall)	
9.30 – 10.00 Opening (Salon de Actos)	
10.00 – 11.30 Session 1A (room 27)	Reparative Visions of History
10.00 – 11.30 Session 1B (room 26)	Diasporic Communities and Affective Dis/connections
11.30 – 12.00 Coffee break	
12.00 – 13.15 Keynote 1 (room 29)	Gail Jones
13.15 – 15.00 Lunch break	
15.00 – 16.30 Session 2A (room 27)	Literature, Art and Activism
15.00 – 16.30 Session 2B (room 26)	Poetry and Emotions
16.30 – 17.00 Coffee break	
17.00 – 18.00 Keynote 2 (room 29)	Simone Lazaroo
18.00 – 19.00 Session 3 (room 27)	Writing Grief and Trauma
19.00 – 20.00 Welcome Reception	
20.00 – 21.00 Walking tour of Palma	

DAY 2		Thursday 7 September
9.00-10.30	Session 4A (room 27)	Landscapes and Waterscapes
9.00-10.30	Session 4B (room 26)	Narrating Trauma, Envisioning Healing
10.30 – 11.15	Special online session (room 29)	Ouyang Yu
11.15-11.45	Coffee break	
11.45-13.15	Session 5A (room 27)	Politics and Emotions
11.45-13.15	Session 5B (room 26)	Contesting Inherited Violence
13.15 – 15.00	Lunch break	
15.00 – 16.30	Session 6 (room 27)	Filmic Representations of Australia
16.30 – 17.00	Coffee break	
17.00 – 18.15	Keynote 3 (room 29)	Ellen van Neerven
18.15 – 19.15	Session 7A (room 27)	Reparation Beyond Borders
18.15 – 19.15	Session 7B (room 26)	Australia and India: Intertwined Histories
21.00	Conference dinner	Ca n'Eduardo Restaurant

DAY 3		Friday 8 September
9.00-10.30	Session 8A (room 27)	Transformative Affects
9.00-10.30	Session 8B (room 26)	Dystopian and Apocalyptic Narratives of Australia
10.30 – 11.00	Coffee break	
11.00 – 12.15	Keynote 4 (room 29)	Hsu-Ming Teo
12.15 – 13.15	Session 9A (room 27)	Affects Across Continents
11.45 – 13.15	Session 9B (room 26)	Narratives of War and Romance
13.15 – 14.45	Lunch break	
14.45 – 16.15	Session 10A (room 26)	Book presentations
14.45 – 16.15	Session 10B (room 27)	Postgraduate Seminar
16.15 – 17.30	Keynote 5 (room 29)	David Carter
17.30 – 18.00	Coffee break	
18.00 – 19.00	Session 11 (room 27)	Affective Ecologies
19.00- 19.15	Closing Remarks	
19.15 – 20.30	EASA AGM	

EXTENDED PROGRAMME

* = online participation

DAY 1 Wednesday 6 September

9:00 – 9:30	Main hall	**Registration**
9:30 – 10:00	Salon de Actos	**Opening**
10:00 – 11:30	**PARALLEL SESSIONS 1**	
	Room 27	Session 1A: Reparative Visions of History Chair: **Danica Čerče** **Aurora García Fernández**: *"Unburdened Secrets, Conjectured Truths and Troubled Voices: Kate Grenville's literary quest for non-Indigenous affective resettlement in Australia"* **Claudia Davidson-Novosivscei**: *"The Long Way to Aboriginal Love"* **Marta Villalba Lázaro**: *"(Un)Settling Australia: The Sacred Land's Haven in Wesley Enoch's Black Medea"*
	Room 26	Session 1B: Diasporic Communities and Addective Dis / connections Chair: **Caty Ribas** **Annalisa Pes**: *"Anger, hate and fear: the failure of Multicultural Australia in The Slap by Christos Tsiolkas"* **Salhia Ben-Messahel**: *"The politics of inclusion in Alice Pung's writing"*
11:30 – 12:00	**Coffee break**	
12:00 – 13:15	Room 29	**KEYNOTE 1** **Gail Jones** (Western Sydney University; Australian National University) *"Wing-flutter, air-sweep and human breath: the ethics of voice and encounter in Australian Studies"* Chair: **Valérie-Anne Belleflamme** (University of Liège)
13:15 – 15:00	**Lunch break**	
15:00 – 16:30	**PARALLEL SESSIONS 2**	

	Room 27	Session 2A: Literature, Art and Activism Chair: **Astrid Schwegler** **Martina Horakova**: *"Australian Artivism from the Heart"* **David Kern**: *"The heart of the nation has always been… right… here… in our voices: Visions of Sovereignty and a Decolonial Aesthetics of Love: The Frame of Indigenous Picturebooks"* **Sarah Yu***: *"Seeking mabu liyan: Recognition of Aboriginal cultural Values, Relationships and responsibilities to reconcile the trauma of colonisation in the northwest Australia"*
	Room 26	Session 2B: Poetry and Emotions Chair: **Anna Branach-Kallas** **Danica Čerče**: *"Rewriting the Colonial Archives in Australian Aboriginal Women's Poetry"* **Jean Page**: *"Liminality in Language: struggles with Displacement in the contemporary poetry of John Mateer (Southern Barbarians, 2011), Nandi Chinna (The Future Eaters, 2019) and the prose (poetry) of Suneeta Peres da Costa (Saudade, 2018)"* **Jan Lencznarowicz***: *"Charles Harpur as Australia's national prophet"*
16:30 – 17:00	**Coffee break**	
17:00 – 18:00	Room 29	**KEYNOTE 2** **Simone Lazaroo**: Reading from *Between Water and the Night Sky*, an autofictional novel by Simone Lazaroo Chair: **Astrid Schwegler**
18:00 – 19:30	Room 27	Session 3: Writing Grief and Trauma Chair: **Mariana Ripoll** **Valérie-Anne Belleflamme**: *"A Shimmer form the Heart: On the Ethics and Aesthetics of Writing about Grief in Gail Jones' Work"* **Hazal Kışlak**: *"Revitalising Indigenous Australian Sovereignty and Identities in Tara June Winch's The Yield"*
19:00 – 20:00	**Welcome reception**	

20:00 – 21:30	**Walking tour to Palma** (departing from conference venue)

DAY 2 Thursday 7 September

9:00 – 10:30	**PARALLEL SESSIONS 4**	
	Room 27	Session 4A: Landscapes and Waterscapes Chair: **Marie Herbillon** **Miriam Potter**: *"Can you not see it is bleeding at the roots?"* (*White*, Voss 1962, 298) **Amanda Frances-Johnson**: *"Groundwater poetries: 'Still glides the stream and shall forever glide…'"* **Magdalena Císlerová**: *"The Power of Land and Language: Reclaiming the Bush in Melissa Lucashenko's Mullumbimby"*
	Room 26	Session 4B: Narrating Trauma, Envisioning Healing Chair: **Martina Horakova** **Irma Krčan**: *"Healing the Land to Heal the People: Geotrauma in Melissa Lucashenko's Too Much Lip"* **Laura Singeot**: *"Caring for Country: from the hazy disruptiveness of loss to hopeful narrative envisionings in Praiseworthy by Alexis Wright"* **Francesca Di Blasio***: *"Healing the Country: Narration and/as Emotion in Indigenous Contemporary Fiction"*
10:30 – 11:15	Room 29 Online	**SPECIAL ONLINE SESSION** **Ouyang Yu**: *"Writing with Machine Translation in Mind"* Chair: **Aurora García Fernández**
11:15 – 11:45	**Coffee break**	
11:45 – 13:15	**PARALLEL SESSIONS 5**	
	Room 27	Session 5A: Politics and Emotions Chair: **Agnieszka Sobocinska** **Isabelle Auguste**: *"Affective citizenship and Indigenous peoples in Australia – Reflecting on the 1967 Referendum"* **Lars Jensen**: *"Having a Heart? Looking for Empathy in Remote Locations"*

		Emily Potter and Brigid Magner: *"Shared reading, shared feeling at the interface of text, place and community: young Australian regional readers discuss climate futures"*
	Room 26	Session 5B: Contesting Inherited Violence Chair: **Geoff Rododera** **Catie Gressier**: *"Blood Ties: Loving, Kinning and Killing on Australian Heritage Breed Farms"* **Tihana Klepač***: *"'A Shot Reputation': Rape in Colonial Australia and Why It Matters Today"*
13:15 – 15:00	**Lunch break**	
15:00 – 16:30	Room 27	Session 6: Filmic Representations of Australia Chair: **Annalisa Pes** **Geoff Rodoreda**: *"Of Rocks and Stones that Speak: Affective Landscapes in Australian Film"* **Cecilia Gall**: *"Ned Kelly without a beard: Unmasking and Truth Telling in Justin Kurzel's True History of the Kelly Gang"* **Alejandra Moreno Álvarez**: *"Sewing Alternative Identities: Rosalie Ham's The Dressmaker"*
16:30 – 17:00	**Coffee break**	
17:00 – 18:15	Room 29	**KEYNOTE 3** **Ellen van Neerven**: *"'By Heart': The role of memory and family in First Nations Literature"* Chair: **Salhia Ben-Messahel**
18:15 – 19:15	**PARALLEL SESSIONS 7**	
	Room 27	Session 7A: Reparation Beyond Borders Chair: **Lars Jensen** **Agnieszka Sobocinska**: *"The Moral Economy of Australian Foreign Aid"* **Parisa Delshad Rezaee**: *"Navigating Settler Colonialism and Global Migration: A Refugee's Truth to the Parliament"*
	Room 26	Session 7B: Australia and India: Intertwined Histories Chair: **Alejandra Moreno** **Felicity Hand**: *"Australianama: Unearthing Forgotten Truths about History"*

		Suja Kurup P.L. and Nithin Lal: *"Sovereign Storytelling of Aborigine and Adivasi Ontological Indigeneity in Chelsea Watego and C.K. Janu's Life Narratives"*
21:00	**Conference dinner. Ca n'Eduardo Restaurant**	

DAY 2 Friday 8 September

9:00 – 10:30	**PARALLEL SESSIONS 8**	
	Room 27	Session 8A: Transformative Affects Chair: **Amanda Frances Johnson** **Nishtha Pandey**: *"Reimagining Postcolonial Subjectivity in Terms of Reconciliation: Lessons from David Malouf's Remembering Babylon"* **Marie Herbillon**: *"Performing for Reparation: Dance and the Transformative Power of Affect in J.M. Coetzee's The Death of Jesus"* **Chinmaya Lal Thakur***: *"Waiting for Death as Reparation, or Frank Harland's Strange Journey in David Malouf's Harland's Half Acre"*
	Room 26	Session 8B: Dystopian and Apocalyptic Narratives of Australia Chair: **Dolores Herrero** **Bárbara Arizti**: *"Inga Simpson's The Last Woman in the World as a Transmodern Fiction of Attention"* **David Callahan**: *"Down There in Muddled Darkness: George Turner's Last Novel"* **Iva Polak**: *"The Second Coming in Claire G. Coleman's Enclave"*
10:30 – 11:00	**Coffee break**	
11:00 – 12:15	Room 29	**KEYNOTE 4** **Hsu-Ming Teo** (Macquarie University): *"Reparative Dreamings of Citizenship in the Koori Lit of Anita Heiss"* Chair: **Paloma Fresno-Calleja**
12:15 – 13:15	**PARALLEL SESSIONS 9**	

	Room 27	Session 9A: Affect across Continents Chair: **Iva Polak** **Dean J. Kotlowski***: *"'Mr. Johnson Loved Australia and Australians, and They Loved Him': Australian Responses to LBJ's 1966 Visit and the Politics of National Identity"* **John Scheckter**: *"Gail Jones in No Man's Land: Empathy and its Discontents in Salonika Burning"*
	Room 26	Session 9B: Narratives of War and Romance Chair: **Cristina Cruz** **Donna Coates**: *"Home: Not Where These (Indigenous) Hearts Are"* **Anna Branach-Kallas**: *"Romance, Affects and the First World War in The Wing of Night by Brenda Walker and As The Earth Turns Silver by Alison Wong"*
13:15 – 14:45	**Lunch break**	
14:45 – 16:15	**PARALLEL SESSIONS 10**	
	Room 26	Session 10A: Book presentations
	Room 27	Session 10B: Postgraduate seminar
16:15 – 17:30	Room 29	**KEYNOTE 5** **David Carter** (University of Queensland): *"Novels and Novelists, Publishers and Editions, Critics and Readers: Multiple Histories and The Cambridge History of the Australian Novel"* Chair: **David Callahan**
17:30 – 18:00	**Coffee break**	
18:00 – 19:00	Room 27	Session 11: Affective Ecologies Chair: **Jean Page** **Jaroslav Kušnír**: *"Collective Remembering, Place, Region and Environmental Damage in Nardi Simpson's Song of the Crocodile"* **Dolores Herrero**: *"Affective Ecologies and Emotional Communities in Merlinda Bobis's The Kindness of Birds (2021)"*
19:00 – 19:15	**Closing Remarks**	
19:15 – 20:30	**EASA AGM**	

KEYNOTE LECTURES

Wing-flutter, air-sweep and human breath: the ethics of voice and encounter in Australian Studies.

Gail Jones

(Western Sydney University; Australian National University)

This is a talk which stands in solidarity with, and adjacent to, the call in Australia for a First Nations 'Voice'. Introduced in a bill to parliament on the 30th March 2023, the call for constitutional recognition of indigenous voices carries the hopes of decades of activism in the reconciliation movement. Formally proposed by the 'Uluru Statement from the Heart' in 2017, it is a persisting plea by indigenous Australians constructed in both political and intimate dimensions, as the call for a national referendum and as the acknowledgement of deeply material claims – the heart, the breath, the singular and collective body, embedded in particular places and local centres of meaning.

Voice and *encounter* are necessarily contested terms; this talk hopes by personal narrative and improvisatory thinking to open and multiply the tropic and ethical logic of these ideas. Voice is language and dialogue; it is also an acoustic field of other vocalisations. I take as my starting point William Barton's *Kalkani*, a digeridoo performance that voices, with Véronique Serret's violin, the eagle of his home in NW Queensland. Combining radical indigeneity and Western accompaniment, this piece rehearses solidarity, community and the melding of traditions, as well as performing honour to the totemic and the local.

Encounter is also language and dialogue, but includes the silence of the trace, the affective regimes of mourning and celebration, the now-time of heartfelt and possibly wordless communication. I consider the ceremonial aspects of the repatriation of indigenous Australian remains by European museums, but also private moments of my own encounters with the vastly complex and intelligent modes of indigenous knowing.

How are those of us who are non-indigenous, working in the service of Australian studies, able respectfully and with humility to approach this moment in the history of indigenous struggle for recognition? Are our terms of critical inquiry sufficient? How might affect, one of the most fraught elements of human experience and study, be introduced into the field not as a sentimental pleasure or indulgent shame, but as a genuinely troubling and difficult aspect of any cross-cultural encounter? Are our terms fit for purpose? Might 'heart' have a place in theory? Might a familiar word like 'trace' (Benjamin), crucial perhaps to thinking about the repersonalisation of human remains, still have scholarly purchase? Might recent debates on the limits of critique (Felski) assist us in reconfiguring cross-cultural encounters and possibly reintroduce ideas like resonance (Rosa) or communities of feeling?

These are big questions; my modest hope is to invite listeners into a community of the question.

Gail Jones is the author of two short-story collections and nine novels, which include *Sixty Lights*, *Dreams of Speaking*, *Sorry*, *The Death of Noah Glass* and most recently, *Salonika Burning* (2022). A new novel, *One Another*, will be published in March 2024. Her work has been highly awarded in Australia and also shortlisted for international prizes, including the Dublin IMPAC and the Prix Femina Étranger. She is Professor Emerita of Western Sydney University and Visiting Professorial Fellow at Australian National University (ANU)

‘By Heart’: The role of memory and family in First Nations Literature

Ellen van Neerven

Ancient Greek communities believed that the heart was the site of memory and emotion – the basis for the English expression ‘learn by heart.’ Indigenous people’s ways of memorising come from Country; oral storytelling traditions and stories attached to place are in the night sky, in sophisticated mapping systems, in songlines, in ceremony, in song, dance and repetition. Body memory is activated through craft such as weaving, carving and dying and cultural values and laws are inscribed in nature. When Indigenous people adopt these English expressions ‘by heart’ and ‘from heart’ it is to evoke compassion and express passion and sincerity. I illustrate in my fiction in Heat and Light (UQP, 2014) how gaps and lapses in memory can disrupt a person’s identity, and the complications of waking up intergenerational memories. Trauma-informed making can bring self-knowledge and autonomy to both its author and audience. Writing becomes a new way to remember— Indigenous texts can become memorials and memory sites in themselves. Indigenous writers such as Natalie Harkin: Archival-Poetics (Vagabond Press, 2019) and Jeanine Leane: Purple Threads (UQP, 2011) complicate the ways the nation-state remembers wrongly, and embody collective memory as a forging and weaving. I use memory in my poetry practice – activating collective family memory with intention in Throat (UQP, 2020) in individual poems such as ‘Chermy’ which references the place where my mother and her siblings spent their youth. Memory is like water or blood – it is vessels and veins and arteries – and like the mistreatment of water by the settler state— can be blocked or dry or poisoned. Works of Indigenous literature, across genres, tend to centre family and express kinship as a coded storytelling against forgetting.

Ellen van Neerven is a Mununjali writer and editor. Ellen’s books include poetry collections: *Comfort Food* (UQP, 2016) and *Throat* (UQP, 2020); a hybrid short story collection, *Heat and Light* (UQP, 2014); and a work of creative nonfiction, *Personal Score* (UQP, 2023). Ellen has also edited *Flock: First Nations Storytelling Then and Now* (UQP, 2021) and *Unlimited Futures: Blak and BlackSpeculative, Visionary Fiction* with Rafeif Ismail (Fremantle Press, 2022)

Reparative Dreamings of Citizenship in the Koori Lit of Anita Heiss

Hsu-Ming Teo

(Macquarie University)

Contemporary discussions of citizenship extend the concept beyond individuals' passive status, enshrined in law, in relation to a set of institutions (political, legal, governmental, economic, etc.). Instead, citizenship is expanded to encompass an active process that also takes place in the realm of the cultural and agentic. We see these concepts of citizenship played out in the press for *cultural rights*, defined by Jan Pakulski as 'the right to unhindered and legitimate representation, and propagation of identities and lifestyles through information systems' (74). Fiction is one of these information systems because it creates a public forum that simultaneously advocates for, disseminates, and achieves cultural rights through 'dignifying representation, normative accommodation, and active cultivation of these identities and their symbolic correlates' (Pakulski 77). Beyond the language of 'rights', James Tully, perhaps one of the most influential political philosophers of citizenship in recent times, argues for an understanding of citizenship that acknowledges 'the free agonistic activities of participation' in the process he calls '*citizenization*' (147): a public struggle whereby active participants achieve forms of citizenship – diverse citizenship, or cooperative citizenship – that '*fall outside* of modern citizenship with its institutional/status orientation' (cited in Norval 166).

In this paper I argue that Anita Heiss's 'Koori Lit' novels – the romantic historical novels *Cherry Blossoms and Barbed Wire* (2016) and *Bila Yarrudhanggalangdhuray* (2021), and the chick lit novels *Not Meeting Mr Right* (2007), *Avoiding Mr Right* (2008), *Manhattan Dreaming* (2010), *Paris Dreaming* (2011), and *Tiddas* (2014) – constitute a public forum where Aboriginal citizenship in modern Australia is interrogated, historic exclusion from various forms of citizenship is repaired, and where the agonistic process of citizenization takes place through love relationships of all kinds. Heiss advocates for and normalizes Aboriginal women's active participation in a full spectrum of diverse citizenship, from neoliberal 'consumer citizenship' (Thoma 2014) to Tully's notion of 'cooperative citizenship' that emphasizes 'relationships of mutual cooperation and love among all forms of life on the planet' (cited in Norval 168). Because these musings on citizenship are emplotted through the genre of romantic fiction, Heiss's novels also illuminate how unspoken assumptions about citizenship play a role in structuring love relationships and determining whether the elusive "happily ever after" ending of romantic narratives can be achieved.

Works Cited

Norval, Aletta J. 'Pictures of Democratic Engagement: Claim-Making, Citizenization and the Ethos of Democracy.' In *On Global Citizenship: James Tully in Dialogue*, edited by James Tully. London: Bloomsbury, 2014, pp. 153-180.

Pakulski, Jan. 'Cultural Citizenship.' *Citizenship Studies*, vol. 1, no. 1, 1997, 73-86.

Thoma, Pamela. 'Romancing the Self and Negotiating Consumer Citizenship in Asian American Labor Lit.' *Contemporary Women's Writing*, vol. 8, no. 1, 2014, pp. 17-35

Tully, James. *Public Philosophy in a New Key*, Two Volumes, Cambridge: Cambridge University Press, 2008.

Hsu-Ming Teo is Professor of Literature and Creative Writing, and the Head of the Department of Media, Communications, Creative Arts, Language, and Literature at Macquarie University (Australia). Her academic publications include *Desert Passions: Orientalism and Romance Novels* (2012), the edited volume, *The Popular Culture of Romantic Love in Australia* (2017), and the co-edited volumes *Cultural History in Australia* (2003), and *The Routledge Research Companion to Popular Romance Fiction* (2020). She is currently co-editing with Paloma Fresno-Calleja the volume 'Repairing the Past, Repurposing History: Conflict, colonialism, and exoticism in 21st century romantic historical fiction'. Hsu-Ming is an editorial board member of the *Journal of Popular Romance Studies* and the *Journal of Australian Studies*. She has published widely on historical fiction, Orientalism, imperialism, popular culture, love and popular romance studies, and she is starting work on romantic narratives in the fiction of Aboriginal Australian author Anita Heiss.

Novels and Novelists, Publishers and Editions, Critics and Readers: Multiple Histories and The Cambridge History of the Australian Novel

David Carter
(University of Queensland)

The Cambridge History of the Australian Novel was released by Cambridge University Press in late July 2023. I was the sole editor of the book. The volume features a wide range of chapters (forty including the Introduction), tracing the history of the Australian novel from the period before British colonisation to the present day. This paper will reflect on the multiple tasks of editing, including selecting topics and approaches, and more importantly, within that process, the intellectual position-taking involved at each stage of contextualising and structuring such a volume. The notion of a 'Cambridge History' is very familiar to all of us engaged in research and teaching, so much so that the term can largely be taken for granted. In contrast, my editorial decision very early in the process was to give full weight to the term 'history' in the given title — to ask authors, for example, how their chapters for this volume would differ from what they might offer to a journal or a more occasional collection. The result, of course, was the multiplication of such histories, of the types of history that mattered to the stories being told and so relevant to the arguments presented in the book: from the reaction of novels and novelists to the most dramatic events in world political history — from war to revolution, imperialism, racism and resistance — to ongoing reactions to key events in Australia's national history or to local/regional histories — from nationalism itself, to colonial dispossession, settlement and unsettlement (and much more) — and to competing histories of land, environment and climate change, and differently registered histories within the literary or artistic realm — the history of genres and the genre system, histories of modernity, changing publishing opportunities, career management for authorship, and again much more. From this perspective, what might appear 'naturally' to be a short and belated history, a delayed colonial story of slow development until, say, late in the 20th century when modernism finally spoke, is revealed instead as a long and complex history, a diverse history of novel writing and reading, covering both conservative and questioning approaches, and across the full range of popular, mid-range and literary fiction.

David Carter AM FAHA is Emeritus Professor at the University of Queensland, where he was previously Director of the University's Australian Studies Centre and Professor of Australian Literature and Cultural History. His work has focused on 20th-century Australian print culture, Australian novels in the USA, periodical publishing, modernism and anti-modernism in Australia, and the role of Australian Studies internationally (especially in China and Japan). He has close family connections to France and Spain, especially Catalonia. He was President of the International Australian Studies Association, Professor of Australian Studies at Tokyo University in 2007-8 and 2016-7, and Manager of the Australian Studies in China programme (2002-16). He is a board member of the Foundation for Australian Studies in China. In 2018, he published

Australian Books and Authors in the American Marketplace, 1840s-1940s (Sydney University Press), with Roger Osborne, and in 2013 *Almost Always Modern: Australian Print Culture and Modernity* (2013). In late July 2023, his edited book, *The Cambridge History of the Australian Novel*, was released.

GUEST AUTHORS

Simone Lazaroo

Reading from *Between Water and the Night Sky*, an autofictional novel

I will read extracts from my novel published in February this year. *Between Water and the Night Sky* is an autofictinal narrative exploring grief, mourning, migration and the memorialisation of a woman and her unacknowledged courage in the face of hidden trauma. Around these extracts, I contextualise issues that motivated the writing of this novel, including the problems of cross-cultural marriage in the era of the White Australia Policy.

Dr Simone Lazaroo's novels and many of her short stories explore individuals struggling to make better lives and meaning at the juncture of cultures. Her award-winning novels have been taught in Australian, North American and European universities. Her short fiction has been published in Australia, United States, England, Portugal, Cuba and Spain, where some of it has also been translated and published. Her second novel *The Australian Fiancé* is optioned for film; she will be co-writing that film-script. She currently has two novels in progress. One of them explores remembering and forgetting in a small Australian coastal community; the other follows a contemporary Australian traveller's encounters with residents, tourists and history in Mediterranean Europe. She is also drafting a shorter creative non-fiction piece about searching for a sense of belonging and home. After teaching creative writing at universities in Perth Western Australia for many years, she continues mentoring emerging writers, and is an Honorary Research Fellow at Murdoch University. *Between Water and The Night* Sky is her most recently published book (March 2023, Fremantle Press).

Ouyang Yu

Writing with Machine Translation in Mind

"Writing with Machine Translation in Mind" is a talk I am going to give on the predicament and new possibilities a writer, translator and self-translator faces in this post-people age in which the only thing, among other things, seems machine—robots or machine translation—that one has to work with, and how to work with that is a new challenge.

Ouyang Yu came to Australia in mid-April 1991 and has since published 147 books of poetry, fiction, non-fiction, literary translation and criticism in English and Chinese languages, including his award-winning novels, *The Eastern Slope Chronicle* (2002) and *The English Class* (2010), his collections of poetry, *Songs of the Last Chinese Poet* (1997), and *Terminally Poetic* (2020), which won the Judith Wright Calanthe Award for a Poetry Book in the 2021 Queensland Literary Awards, his book website: www.huangzhouren.com and his bilingual blog: youyang2.blogspot.com

He was shortlisted for the Writer's Prize in the 2021 Melbourne Prize for Literature and won the Fellowship from the Australia Council in late 2021 for writing a documentary novel. And his sixth novel, *All the Rivers Ran South*, is coming out in late 2023 with Puncher & Wattmann, which is also publishing his seventh novel, *The Sun at Eight or Nine* in mid-2024, and his first collection of short stories, *The White Cockatoo Flowers*, is forthcoming in 2024 with Transit Lounge Publishing.

ABSTRACTS

Inga Simpson's *The Last Woman in the World* as a Transmodern Fiction of Attention

Bárbara Arizti (University of Zaragoza)

In *Contemporary Fictions of Attention: Reading and Distraction in the Twenty-First Century*, Alice Bennett looks into how literature is responding to the challenges to traditional forms of reading in the digital era. As it did before in the teeth of changing circumstances, the novel, she posits, is turning possible threats to its existence as a genre into opportunities for probing new areas. Bennett sets out to analyse a growing corpus of international fiction that has attention, in its many forms, as its centerpiece.

This paper studies *The Last Woman in the World,* Simpson's apocalyptic novel set in New South Wales and the Australian Capital Territory shortly after the Black Summer and the Coronavirus pandemic, as a transmodern fiction of attention. Simpson's cautionary tale depicts a world threatened by shadowy creatures endowed with the ability to infiltrate thoughts and cause instant death by tapping into people's worst fears. Prior to emotions, care and commitment, the capacity to attend proves crucial to the survival of the female protagonist, a glass artist whose secluded life is upturned by the arrival of a young mother and her ill baby-boy. The different forms attention takes in the novel —perception of inner and outer processes, the trigger of awe in the presence of beauty, concern for the natural environment and, above all, solidarity, care and love— will be analysed through the lens of transmodernity. Transmodernity is here understood as the first light of a paradigm change that emphasises the vulnerability and radical interdependence of all forms of life, focuses on the staples of being human —most evident in dire situations— and promotes a relational ethics of care and attention.

Affective citizenship and Indigenous peoples in Australia - Reflecting on the 1967 Referendum

Isabelle Auguste (University of la Réunion)

A historic referendum is scheduled at the end of this year in Australia. The Australian people will have to vote on whether or not to recognize Aboriginal and Torres Strait Islander people in the Constitution. Prime Minister Anthony Albanese, who recently unveiled the proposed wording of the referendum in an emotional speech, urged the population to support "the Voice", to vote massively in favor of the "yes". History has shown that Australians are generally quite reluctant to amend their Constitution. The 1967 Referendum was one of the few notable exceptions. It is often stated, even if this is not strictly true, that Indigenous peoples gained citizenship rights as a result of this Referendum. In this presentation, I would like to look back at this major event in Australia's history from a new perspective. In recent years, a new way of thinking about citizenship has developed. Di Gregorio and Merolli show for instance the significance of «affect» in the politics of identity, resistance, and control (2016). Beyond a mere

legal recognition of citizenship, a burgeoning literature now emphasizes its emotional dimensions. The notion of «affective citizenship» has emerged. As Fortier mentions «Affective citizenship has undoubtedly expanded our understanding of citizenship and added to the scholarship that destabilizes it as a strictly legal, institutional product of state authority and rationality» (2016). What was the role of emotions in the 1967 vote «yes» campaign? Have Indigenous Australians gained affective or effective citizenship in 1967? What lessons can be learnt?

A Shimmer from the Heart: On the Ethics and Aesthetics of Writing about Grief in Gail Jones' Work

Valérie-Anne Belleflamme (University of Liège)

At the launch of her novel *Dreams of Speaking* in 2006, Gail Jones announced resolutely that this was the last novel she wrote about grief, and that writing had helped her move through grief. However, it is my contention that this preoccupation of hers with grief and writing has been central to her writerly practice, both creative and critical, throughout her entire career. In fact, loss, for her, is what generates writing. *Dreams of Speaking*, then, is not her last work on grief, but one among many. By the same token, her essay "Without Stars (A Small Essay on Grief)" (1998), which was written at a time when she was mourning the voluntary death of her oldest friend, constitutes her most explicit attempt at writerly redemption against loss. And yet, confronted with the inadequacy of language to articulate her private pain in public, she wonders: "how does one write of it"? My paper will explore how, in her essay, Jones paves the way for an ethics and aesthetics of writing about grief that is not pathological but resistant, feeling, and communal, and driven by a desire for reclamation against loss. To do so, I will focus on hope and affirmation, on what it is that rises up in the face of disastrous annihilation; I will set Maurice Blanchot's metaphysics of grief, as discussed by Jones in "Without Stars", against the Aboriginal Dreaming ecology of "shimmer", as conceptualised by Deborah Bird Rose. In short, my paper will argue that Jones' small essay on grief is not entirely without stars, but shimmering from the Heart.

The politics of inclusion in Alice Pung's writing

Salhia Ben-Messahel (University of Toulon)

This paper will interrogate the perception of otherness and the many ways in which various means of belonging occur in Alice Pung's writing. Pung's autobiographical and fictional narratives, ranging from *Her Father's Daughter* to *Growing Up Asian*, *Unpolished Gem*, *Laurinda*, all raise the issues of migrancy and identity in such a way that they subvert the multicultural space and create a space whereby the experience of migrancy occurs through a process described by Ghassan Hage in his critical book *Lenticular Ontologies* (2021) which in fact demonstrates that the Other, rather than being torn between, so called home-country and host-country, has found ways of dwelling between geographic places and cultural spaces. I will thus rely on Hage's concept of the "lenticular condition" to argue that while multiculturalism

has failed to find an alternative to universalism considering that it *de facto* re-creates ethnic forms of enrooting, of territorializing ethnicity, Pung's stories explore Otherness from the heart, through a discourse that seeks to re-incorporate Asia within Australia and thus shows that the Other is able to navigate various spaces at the same time breaking the boundaries between a "Them and Us" or a " Here and There".

Romance, Affects and the First World War in *The Wing of Night* by Brenda Walker and *As the Earth Turns Silver* by Alison Wong

Anna Branach-Kallas (Nicolaus Copernicus University)

My paper is a comparative analysis of *The Wing of Night* (2005) by Australian writer Brenda Walker and *As the Earth Turns Silver* (2010) by Alison Wong from New Zealand. Both authors use the convention of the romance to represent the First World War and its aftermath from the point of women and the underprivileged. By exploring the affects of their protagonists, such as love, happiness, trauma, loss, mourning and grief, I point to the traumatic impact of national ideologies on personal and collective identities. I argue that Walker and Wong challenge the ANZAC myth, stressing disunity rather than harmony, solidarity and national cohesion. In both novels, the war provides a pretext for illicit love affairs which, by breaking social and affective taboos, expose patriarchal and racist violence. Accordingly, in *The Wing of Night*, the war encourages reflection on social divisions in Australia, thus undermining the legendary ANZAC brotherhood and egalitarianism, while in *As the Earth Turns Silver*, the conflict highlights the racism of the ANZAC towards the Chinese minority. The emphasis on affects in both novels serves to call into question the metanarratives of the First World War in both Australia and New Zealand, providing the reader with empathetic access to the trauma of war, yet denying them the soothing effects of a narrative of consolation, reparation and reconstruction. As a result, the paper also illustrates the changing configurations of the Great War in ANZAC memory in response to cultural and social transformations.

Down There in Muddled Darkness: George Turner's Last Novel

David Callahan (University of Aveiro)

Australian novelist George Turner wrote science fiction for the final part of his career, and became respected enough to be (posthumous) Guest of Honour at the World SF Convention in 1999 held in Melbourne. His last novel, *Down There in Darkness* (1999), is set in different future periods and articulates Turner's ongoing concerns with the seizure of social agendas and resources by powerful and moneyed elites. When an investigation into the operations of these elites becomes too problematic to them, the investigators are consigned to the future via cryogenic storage. After being awakened, their continuing investigations into the altered social landscape of the future leads one of them to repeated contact with an Aboriginal elder in the effort to understand the elder's modes of relating to and processing the society around him. Turner's impulse here participates in the growth of respect at the end of the twentieth

century among some sectors of Australian society for Aboriginal epistemologies, searching in this novel for routes to intelligibility with respect to brain performance and communal experience. This paper will attempt to negotiate Turner's blurred and problematic, but also imaginative, conflation of themes of social engineering, technological manipulation of mental processes and the flow of Indigenous understandings rooted in a temporal depth and coherence unavailable to the technologies of the world of the novel.

Rewriting the colonial archives in Australian Aboriginal women's poetry

Danica Čerče (University of Ljubljana)

Several postcolonial theorists have observed that the postcolonial task is not only to "contest the message of history" as embedded in a single representation of the past, but also to engage the medium of narrativity itself to re-write the rhetoric that has established European cultures as superior and all others as necessarily inferior. In Australia, the task of re-mapping events and landscapes has been undertaken by many Indigenous writers who are revealing what Derrida terms the "violence of the archive." Until recently a marginalized voice in Australian literary studies, Australian Indigenous literature has obtained an important role in the articulation of Indigenous peoples' political thought.

As one of the most frequent media of Indigenous Australians' artistic expression, poetry presents a commanding exposé of the logic and hypocrisy of whiteness and a potent denunciation of the ongoing racialized and gendered violence in Australia. The proposed paper is focused on the verse of Lisa Bellear and Jeanine Leane, which is particularly powerful in exposing the history of sexual abuse suffered by Aboriginal women, confronting the ongoing stereotypes of femininity constructed on the basis of a decidedly racist and misogynistic colonial ethos. Framed by an interest in a radical potential of postcolonial literature in dismantling and reconstructing the Western idea of history and its processes of knowledge production, the paper examines how the two poets intervene in the continuum of Indigenous Australians' colonial subjectivity and raise a plethora of ethical questions about societal, political and cultural violence and abuse that continue to haunt all societies in the 21st century.

The Power of Land and Language: Reclaiming the Bush in Melissa Lucashenko's *Mullumbimby*

Magdalena Císlerová (Charles University)

David Carter asserts that "non-indigenous Australians have invested enormously in the 'cultural production' of land and landscapes, for these were ways of claiming possession, of telling stories about nation, race, settlement, tradition, and the right to belong" (2006: 156). The bush-realist writers of the 1890s claimed possession of Australia, promoting its cultural independence based on a distinctive environment and the vernacular in support political independence. Yet the Indigenous inhabitants were notably absent. Since the second half of

the 20th century, Indigenous writers could finally lay similar claims and redefine their place within the national mythology. Melissa Lucashenko's *Mullumbimby* (2013) is an example of such a redefinition.

Mullumbimby is about Jo, a divorced Bundjalung woman who purchases a piece of ancestral land while she struggles with her sense of belonging. This paper examines how Lucashenko "claims possession" of Jo's ancestral land through the use of language. The novel reveals there is a deep spiritual connection between the land – the bush – and the Indigenous language, with words from the domains of nature and belonging used almost exclusively in Bundjalung. Once Jo becomes attuned to the language of the bush, she can communicate with it and learn more about her culture. The bush, conceptualised in the 1890s as the national space of white Australians, is thus claimed back as an Indigenous space full of history. It becomes one of the characters in *Mullumbimby*, which exhibits agency and the ability to communicate, thus helping Jo find her sense of belonging in a multicultural Australia that belongs to both Indigenous and non-Indigenous Australians.

Home: Not Where These (Indigenous) Hearts Are

Donna Coates (University of Calgary)

In her article on the history of Australian prisoners of war, Rosalind Hearder observes that "historians have only recently rendered POWs the focus of serious research" (*Journal of the Australian War Memorial*, 2007). She asserts that this relative absence of interest in these stories implies that captivity represented a situation of stasis—men were imprisoned and nothing changed, except that some lived, and some died. Nothing could be further from the truth, however." Historian Michael McKernan claims that the "occlusion of prisoner of war stories has occurred because so much of Australia's writing about war concentrates on the fighting soldier and the immediate moment of battle" (*The War Never Ends*: *The Pain of Separation and Return* (2001). Historian Christine Twomey concurs, pointing out that Australian war stories are, by and large, military stories in which civilians, especially women and children, have long struggled to find a place within them. As a result, she insists that we need to listen to the voices of civilians if only to remind ourselves that the research of war extends far beyond the military and their families alone" *(Australia's Forgotten Prisoners: Civilians Interned by the Japanese in World War Two*).

Recently four contemporary women novelists—Cory Taylor in *My Beautiful Enemy* (2013), Christine Piper in *After Darkness* (2014), Saskia Beudel in *Borrowed Eyes* (2002), and Anita Heiss *Barbed Wire and Cherry Blossoms* (216) —have been "doing their bit" to augment the diversities of POW stories, particularly those concerning the Japanese imprisoned on the Australian home front whose experiences have been almost completely overlooked. In this paper, I will concentrate solely on Heiss' novel, which records the stories of members of an aboriginal community who keep silent their hiding of a young Japanese soldier in 1944 in their air-raid shelter after the Cowra breakout.

The inspiration for Heiss' novel began during a trip to Pearl Harbor in 2014, when she suddenly realized that Japanese prisoners' and Aboriginals' experiences during World War Two were similar: both had been occupying a camp with a mission manager and living on rations, segregated from the whites in town. Heiss also observed that sometimes the people living in Erambie (an aboriginal mission) were treated worse than the Italian and Japanese POWs. That

insight immediately convinced Heiss to produce a novel that teaches readers about aboriginal culture, history, and politics. My paper will attempt to "teach" those in the audience by drawing upon Heiss' claims that the government's systems of poor education, minimal health care, and chronic food shortages, deny Aboriginals self-respect and human dignity. It insists that if these entrenched systems of inequality carry the day, Aborigines can never achieve independence, prosperity or happiness, despite being assiduous, conscientious, and clever.

The Long Way to Aboriginal Love

Claudia Davidson-Novosivschei (University of Babeș-Bolyai)

In the novel *A Long Way from Home* (2017), the two-time Booker prize winner Peter Carey confronts overtly, for the first time in his 40-year writing career, both the issue of the stolen generations and that of the indigenous massacres. "You can't be a white Australian writer and spend your whole life ignoring the greatest, most important aspect of our history, and that is that we – I – have been the beneficiaries of a genocide" (Carey, 2018). Most of his novels prior to *A Long Way* are set in Australia, but with almost no reference to the Aboriginal population. In the past, Carey claimed having made this exclusionary choice purposefully in order not to be accused of cultural appropriation.

Yet, I wonder how familiar, how acquainted with and how sympathetic to the Aboriginal cause he was for a good number of years. It will be difficult/impossible to answer these questions, but I contend that Carey's *Long Way from Home* is a landmark novel which indicates a transition to a "new grille" of knowledge (Foucault, 1971) and emotions. When speaking of significant metamorphoses in the history of knowledge, Foucault claims that they are a matter of "collective and complex transformations", that they "represent the application of an entirely new grille, with its choices and exclusions".

My paper will focus on the choices Carey's characters, Willie Bachhuber and Irene Bobs, make in the novel. Willie Bachhuber, raised as the son of a white pastor, discovers in his adulthood that he is part of the stolen generation. The journey of reverse passing, to rebecome Aboriginal, is traumatic, edifying and extremely riveting. Irene Bobs, a white woman, opens her heart both to Willie and to the recent tragic past of Aborigines in Australia. Carey's characters turn the page for us: from indifference and adversity towards the Aborigines to discovery and love.

In the 2022 Boyer Lectures, Noel Pearson laments: "We are a much unloved people. We are perhaps the ethnic group Australians feel least connected to. We are not popular and we are not personally known to many Australians. Few have met us and a small minority count us as friends." I will argue that Carey's novel suggests that a shared experience is possible and may be indicative of a major shift in societal emotions and perceptions, hopefully soon leading to political changes.

Navigating Settler Colonialism and Global Migration: A Refugee's Truth to the Parliament

Parisa Delshad (University of Valladolid)

Over the six years that Behrouz Boochani spent incarcerated on Manus island, he wrote extensively about the refugees' conditions in Australia's offshore prisons. In his memoir, *No Friend But the Mountains: Writing from Manus Prison* (2018), as well as his recently published essay collection, *Freedom, only Freedom* (2022), the Kurdish-Iranian refugee has expressed his sharp criticism of both Australia's immigration policies and the Iranian regime's oppressive measures against the Kurds. The aim of this paper is to draw attention to Boochani's position on politics of belonging. Through an analysis of his texts, as well as his visit to the Parliament in Canberra during his recent Australian tour to promote his new book, the paper focuses on Boochani's support of self-determination for the Kurds in Iran and the First Nations in Australia. By invoking Lorenzo Veracini's notion of settler colonialism operating "on the basis of expectation of its future demise" (2011: 3), the paper argues that Boochani resists the structures of both colonialism and settler colonialism.

Healing the Country: Narration and/as Emotion in Indigenous Contemporary Fiction

Francesca Di Blasio (University of Trento)

My proposal analyses a selection of texts from the Indigenous canon of the first decades of the 21st century. The aim is to investigate the role of literature in a still ongoing healing process which strives to wipe off the "dirt of history" and reconcile theoretical, political, and poetical justice in post-Uluru Statement from the Heart Australia. Among others, texts by Kim Scott will be considered, as his novels can be interpreted as an Aboriginal *epos* as well as a document in the 'postcolonial' history of Australia. These individual stories told through literary discourse often interface with the macro-history of the country, and the poetical remembering of a traumatic past becomes a form of political recovery from trauma itself. This is the case with Kim Scott's Taboo, a novel of great intensity that, starting from its opening sentence, "Our hometown was a massacre place", gives physical space, and its emotional and collective implications, a central value. This value is preserved in Scott's other novels, where the physicality of places and the materiality of objects have intrinsic emotional value, articulating a real narrative function, capable of catalyzing the forces at play in the texts, and one of the bases for their poetic power in terms of empathy and healing.

Groundwater poetries: 'Still glides the stream and shall forever glide…'

Amanda Frances-Johnson (University of Melbourne)

Groundwater remains conceptually, politically and physically an elusive liquid imaginary for Australian settler poets. This is not, and has never been, the case for First Nations peoples over many thousands of years. As Ian Bayley notes, groundwater has variously been represented, mapped and orally transmitted as 'flooded "gnammas" (rockholes), soakage wells in permeable

sediments, clay dams, flooded claypans, riverine waterholes, mound springs, rainwater accumulated in tree hollows (especially *Allocasuarina decaisneana*), water from excavated tree roots (especially from Mallee tree roots), dew, and water from the body of the water-holding frog (*Cyclorana platycephala*)' (17).

Virginia Marshall has written at length of successive colonial governments' failures in early and recent water reform discussions to account for Indigenous peoples' inherent rights to water, its use, management and ownership. For Marshall, Indigenous water rights, as with land rights, have been shaped by the doctrine of 'terra nullius'. She reconstructs Indigenous water rights as *aqua nullius* or 'water belonging to no one'.

This paper revisits Henry Lawson's 'Song of the Darling River' (1889) and A. B. Paterson's incantatory 'Song of the Artesian Water' (1896) as awkward marriages of economic triumphalism and proto-postcolonial environmental sentiment. I conclude by reconsidering these incantatory poems in relation to contemporary portrayals of groundwater by Barkindji man Paul Collis and Gomeroi woman Alison Whittaker as *water belonging to someone* [my emphasis]. I briefly reflect how these poems have influenced my own ecopoetic responses to water mining within the Murray Darling Basin and inside Springbrook National Park.

Ned Kelly without a beard: Unmasking and Truth Telling in Justin Kurzel's *True History of the Kelly Gang*

Cecilia Gall (Eötvös Loránd University)

Before Justin Kurzel's 2019 adaptation of Peter Carey's 2001 Booker Prize winning The True History of the Kelly Gang came out, almost a dozen films had already been made about the outlaw Ned Kelly. Raising money for a new film seemed like an impossible task. What untold aspects are there of this story? Kurzel, as Carey, was not interested in telling how it really was. Rather he became interested in how history can be 'stolen' and turned into political agenda. The oft-told story of the Kelly Gang continues to define the way Australians think about themselves and their national identity. Kurzel's disturbing take on Carey's book is not likely to turn out to be a crowd pleasing, popular film. The current paper aims to examine how the movie deliberately breaks with the received notions of Kelly representations. A beardless Ned Kelly succeeds in alienating rather than identifying the viewer with the main character, thus highlighting the artificial character of the Ned Kelly myth.

Unburdened Secrets, Conjectured Truths and Troubled Voices: Kate Grenville's literary quest for non-Indigenous affective resettlement in Australia

Aurora García Fernández (Universidad de Oviedo)

The publication of her irreverent *Joan Makes History* in the midst of the Bicentenary rave put Kate Grenville up on the wagon of Australian writers sceptical of their country's self-complacent history. Following the emotional wave of Reconciliation at the turn of the century, she put her literary scalpel to the history of her own family and wrote *The Secret River* (2005) to national and international acclaim despite the criticism she received for excluding

Indigenous voices, a glaring omission she attempted to remedy in the following works of the Thornhill trilogy, *The Lieutenant* (2008) and *Sarah Thornhill* (2011). In the context of another national impulse for acknowledgement and reconciliation, in her last novel, *A Room Made with Leaves* (2020), she embarked on a new exercise of re-memorialisation, in this case of a prominent historical character. While the novel effectively smears John Macarthur's figure with a thick coat of red literary paint, Elizabeth Macarthur emerges from the work an ambivalent figure, partially redeemed from her guilt by her love for the land and her admission of the sins committed. As with her previous works —or as with previous attempts at reconciliation in Australia for that matter— the novel closes with a sour and ambivalent portrait of Australia's pastoralist foremother which gets even more blurry in view of the letters Grenville edited and published in 2022. This leads me to contend in the paper that, by exposing the secret or untold wrongs of the past and portraying troubled settlers who develop affective and not merely speculative relations with the land, Grenville is suggesting non-Indigenous Australians the way to gain emotional title to the land. The question remains whether that title will once again exclude its original custodians and to what extent Grenville is concerned about that.

Blood Ties: Loving, Kinning and Killing on Australian Heritage Breed Farms

Catie Gressier (University of Western Australia)

'Domination, domestication, and love are deeply entangled', observes the anthropologist Anna Tsing (2012: 141). For millennia, humans and domestic animals have enjoyed primarily mutualistic relationships. Yet, in recent decades, the dynamic has shifted towards domination, with the livestock industry exploiting animals as unidimensional commodities. In Australia, settler-colonial values of productivity and improvement have coalesced into market logic and driven the transformation of Indigenous Country into a site of agricultural extraction. In the livestock sector, profits have been maximised through the global dissemination of modern commercial bloodlines that breeders subject to heavy selection pressure to amplify productive traits. The dominance of these bloodlines has resulted in the extinction of numerous heritage breeds across the core farmed species of cattle, sheep, pigs and poultry, with many more currently under threat.

In response, a passionate subset of farmers is working hard to preserve the remaining heritage breeds, whose bloodlines and histories are enmeshed with their own. Living interdependently results in strong emotive ties with animals, who heritage breed farmers consider family, even while they instrumentalise their bodies to support their livelihoods. In this paper, I explore the complexities of the life and death conundrum on heritage breed farms through examining the role of loving, kinning and killing in the conservation of endangered livestock breeds.

***Australianama:* Unearthing Forgotten Truths about History**

Felicity Hand (Universitat Autònoma de Barcelona)

Samia Khatun's 2018 study *Australianama* shook up mainstream histories of Australia by literally digging up the stories of the country's indigenous inhabitants and non-white migrants.

Her objective was to rethink the white settler narrative which had relegated Aboriginal and South Asian migrant knowledges to a mere footnote in the growth of the nation. Reviewers on her work have responded postively to her research but in his review Matthew da Silva questions the inclusion of writers such as James Mill and Thomas Macaulay as their sphere of colonial influence was India. This is, however, precisely Khatun's objective, to chronicle a network of influences that stretches from the Indian subcontinent across the Indian Ocean to present-day Australia via its migrant peoples. Khatun refers to the storylines she uncovers as "tracks", many of which reveal devastating truths about Aboriginal and migrant cultures and the history of dispossession and discrimination they have undergone. I propose to read Khatun's history through three main texts. Peter Burke's recent study of ignorance highlights the need for humanity to acknowledge just how much it does not know or rather refuses to know. Aleida Assmann reminds us that in order to belong to a nation "one has to share and adopt the group's history, which exceeds the boundaries of one's individual life span" (52) thus enphasizing the need to know the histories of all the group members. Finally Michael Rothberg's work on implicated subjects will throw light on the legacies of historical violence and the perpetuation of structures of inequality in the present, which Khatun eloquently describes.

Performing for Reparation: Dance and the Transformative Power of Affect in J.M. Coetzee's *The Death of Jesus*

Marie Herbillon (University of Liège)

In *The Death of Jesus* (2019), J.M. Coetzee pursues and broadens the reflection he initiated with the first two novels of his recent trilogy, namely *The Childhood of Jesus* (2013) and *The Schooldays of Jesus* (2016), which arguably allegorised migration: after leaving Novilla, the town in which they had been ascribed a new identity and requested to start a new life in the wake of a mysterious sea-journey, a boy and his surrogate parents have settled in the equally strange Estrella, where they have attempted to make another new start.

In these novels, which are not specifically set in Australia but pertain to Coetzee's 'Australian' period, the author's meditation on migration and history is closely interrelated with postcolonial spaces whose inhabitants appear to have been washed of memory and supposedly harmful human passions – a literalist strategy that allows Coetzee to develop a narrative mode favouring what Lauren Berlant has termed 'flat affect'. These seemingly bloodless and ahistorical urban environments are, in fact, not entirely bereft of historical, artistic and emotional substance. Indeed, the otherwise "sleepy provincial city" (29) of Estrella at least has an Academy that teaches children the art of dance in an effort to reawaken buried "memories of a prior existence" (*The Schooldays of Jesus* 244) – and to gesture towards more intangible human emotions. For the most part, the final text in Coetzee's 'Jesus' trilogy depicts the Academy's most gifted student's harrowing struggle with an enigmatic disease, a gradual body paralysis to which the young and vibrant David will eventually succumb.

In this paper, I will examine the ways in which Coetzee associates the idea of artistic performance, not only with the need to confront history and, in particular, repressed memories in possibly traumatic postcolonial contexts, but also with the potentially transformative affects aroused by David, his child-protagonist. Despite his premature death, which may have prevented him from delivering – except through the example he set when performing – the clear message his contemporaries may have expected from a saviour, David's legacy is quite

considerable. In this regard, we will see that, as a dancer and an adoptive son, he has the power to "exalt […] everyone whose life he touched" (152), thus acting as a catalyst for aesthetic emotions and other change-inducing affects. I will also focus on the crucial role David plays in Coetzee's critique of Cartesianism and the wide-ranging consequences of the typically Western dissociation between mind and body. Finally, I will rely on Lauren Berlant's concept of 'cruel optimism' to discuss the possible significance of this character's unforeseen disappearance in the trilogy's closing novel.

Affective Ecologies and Emotional Communities in Merlinda Bobis's *The Kindness of Birds* (2021)

Dolores Herrero (University of Zaragoza)

The aim of this talk will be to analyse Merlinda Bobis's latest short story collection, *The Kindness of Birds* (2021), as this Filipino-Australian author's transmodern attempt to promote an ecofeminist agenda that aims at questioning Eurocentric conceptions of the world and the subject by expanding the boundaries of knowledge with the help of insufficiently explored cosmologies and thought-worlds. Transmodernity is the term coined in the late eighties to designate a paradigm shift inaugurating a new global worldview that attempts to take up Modernity's ethical and political challenges and values --but assuming the postmodern criticism of it-- and those of formerly discarded premodern cultures. As this collection claims, it is these pre-modern beliefs and attitudes that can alone help us counter the anxiety and dangers brought about by the effects of global warming, the spoliation of nature, the excesses of post-industrial capitalism and, more recently, the pandemic and its consequences on a worldwide scale. To this should be added the emphasis on the so-called ethics of care as formulated by critics such as Carol Gilligan and Virginia Held, which hold that moral action centres on interpersonal relationships and care or benevolence as a virtue. Linked by the omnipresence of birds, which stand for the human need to connect and learn from other species, the stories in this collection posit new kinds of anti-establishment (aesth)ethics by conflating fiction, testimony and (auto)biography, while advocating love and care across continents, cultures and species as the only way to pave the way for a better global future.

Australian Artivism from the Heart

Martina Horákova (Masaryk University)

My presentation will introduce the main tenets of artivism, which relates art and activism. It will provide a short survey of contemporary artivist endeavours in Australia, drawing attention to several related artivist streams, such as environmental, social justice, political activism, etc. I will then turn to Indigenous artivism as stemming from the confluence of the long history of both Indigenous political activism as well as artistic practice. Selected artivist works of Indigenous artists such as Aretha Brown, Dean Cross, Charlotte Allingham, Thea Anamara Perkins and others will be presented, pointing to the role of emotions such as empathy, grief,

sorrow, or anxiety, alongside the intellectual engagement in addressing particularly settler audiences.

Having a Heart? Looking for Empathy in Remote Locations

Lars Jensen (Roskilde University)

In my recent book, *Remotely Australian* I explored notions of belonging, environmentalism, migrancy and sovereignty through a prism that questioned whether Australia's heart is in the right place. But I also looked for ways of placing a heart in its proper place. More specifically, *Remotely Australian* discussed sovereignty in relation to the Uluru Statement from the Heart as a long overdue, hesitant and contested beginning of such a process. In this paper, I wish to extend my quest for better beginnings built around notions of Indigenous Australians as sovereign subjects (to borrow the title of Moreton-Robinson's important book) andwhat placing an Indigenous Australian perspective may offer non-Indigenous Australians. This is not new. Reversal of prism perspectives in settler colonial Australia date back to 1788, as demonstrated in the then cutting-edge satire on obsessive non-Indigeneous managerialism in relation to issues affecting Indigenous Australians, *Babakuaria* (1987). In it the Minister for White Affairs sums up the entire contact history, when he says, "some whites will only be happy, if we vanished off the surface of the planet, and we are not about to do that are we?" The satire is one example of the ever urgent need to rethink Australia outside the settler colonial box. To help me explore that as the referendum on the Voice to Parliament approaches, I will involve Tyson Yunkaporta's important book from 2019, *Sand Talk*, which may perhaps be summarised as a philosophical treatise on how an Indigenous driven perspective on Australia can help reshape Australia to the benefit of all Australians (although maybe not the rich).

"The heart of the nation has always been…right…here…in our voices" – Visions of Sovereignty and A Decolonial Aesthetics of Love: The Frame of Indigenous Picturebooks

David Kern (University of Cologne)

Thomas Mayor and Blak Douglas' *Finding Our Heart – A Story about the Uluru Statement for Young Australians* (2020) is a playful, deep reflection on the Australian national imaginary in response to the Uluru Statement from the Heart's decolonial vision of equitable relations grounded in a politics of unceded "ancient Sovereignty." In its quest for the metaphorical and literal heart- (and voice) of the nation, *Finding Our Heart* is a simultaneous meditation on a nation shaped by colonial history, states of ongoing invasion and dispossession, and on the possibility of a sense of nationhood no longer contingent on what Walter D. Mignolo calls the continuous infliction of "colonial wounds" (2021, 3).

In this presentation I want to explore the Uluru Statement from the Heart's formative influence on recent Indigenous writing- and illustrating for young people via Mayor and

Douglas' seminal work. Doing so, my focus is on *Finding Our Heart's* verbal and visual evocation of *love,* and its mobilization of the ambiguous notion of *the heart* as central, organizing categories of (literary) politics and activism. How does this narrative envision struggle and transformation grounded in and sustained by love for place, community, land, water, people, and culture? Which visions of sovereignty are enabled by love as a political register? Tracing lines of love as lines of unceded sovereign power in its verbal-visual text, I argue that *Finding Our Heart* unfolds a series of decolonial allegories that offer new and important ways to think through political practice, and to re-conceptualize resistance. I conclude with a reflection on the role of Indigenous picturebooks and a contemporary, decolonial picturebook aesthetic as spaces to envision Australia, in the words of Stan Grant, as no longer "a land of gestures and tokens of respect and recognition" (2019, 141).

Revitalising Indigenous Australian Sovereignty and Identities in Tara June Winch's *The Yield*

Hazal Kışlak (University of Potsdam)

This paper analyses how Tara June Winch, through the land-based aesthetics and politics of The Yield, proposes a multifaceted approach to confronting the colonial legacies prevalent in contemporary Australia and asserting Indigenous sovereignty and the right to self-determination. By examining the circular narrative structure that encompasses three textual modes/voices in The Yield, my aim is threefold: First, through Albert's Wiradjuri dictionary, which uncovers collective, embodied, and affective ancestral stories emanating from Country, I explore how Winch decolonises Wiradjuri ways of existence from Western hegemony by reclaiming her native language and culture. Second, through the Reverend's letter, I examine how Winch deconstructs settler positionality in relation to Indigenous peoples and invites non-Indigenous readers to consider the ethics of a transcultural textual or literal interaction with Indigeneity. This requires a deep understanding of how colonialism has shaped contemporary Australia and a commitment to dismantling the systems of power that continue to perpetuate inequality. Third, drawing on Maurice Merleau-Ponty's theory of phenomenology, revised with Indigenous perspectives to reinforce an openness to difference, I argue that Winch's Wiradjuri characters – particularly Albert and August – are able to reconstruct their phenomenological frames of reference as part of Indigenous continuities of existence towards future possibilities, resisting the settler reduction of their identities and cultures into Eurocentric totalising frames. This opens a moment in which the postcolonial sublime occurs, particularly through August's emancipation from dominant socio-political structures, her reconnection with her ancestral roots, and the reconstruction of her Wiradjuri identity.

"A Shot Reputation": Rape in Colonial Australia and Why It Matters Today

Tihana Klepač (University of Zagreb)

In his *Navigation of Feeling* William Reddy discussed the connection between individual emotion that is a learned response and its effect on society. The roots of the framing of rape and sexual assault as we see it today in Australia go back to colonial times and the narratives

of sexual crime executed in racy language that were freely circulated in Australian colonial press. The reports of Mount Rennie rape case by the frequency and "cross-cultural references invoked in discussing the crime achieved a singular level of cultural production which has far wider references than legal history" (Peers 1998). They gave birth to the debate of the "real rape" vs. "simple rape" as defined by Susan Estrich (1987) and marked Australian public discourse and public attitude toward rape until the present day. Thus in November 2015 Michaelia Cash, Minister for Employment and Minister for Women claimed "We have a national crisis when it comes to violence against women in Australia" to which testify reports of the Australian Bureau of Statistics on women's safety, National Student Safety report, all the way to Brittany Higgins' story and the way it was dealt with in the media and within the legal system. As long as "One in seven young Australians say rape justified if women change their mind" according to NCAS (Guardian 21/5/2019) there is still a lot to be done to change the cultural narrative of "real rape" so that rape does not go underreported and unpunished as women fear shot reputation.

"Mr. Johnson Loved Australia and Australians, and They Loved Him": Australian Responses to LBJ's 1966 Visit and the Politics of National Identity

Dean J. Kotlowski (Salisbury University)

"Mr. Johnson loved Australia and Australians, and they loved him," proclaimed the *Launceston Examiner* in response to President Lyndon B. Johnson's death in 1973. LBJ's 1966 visit to Australia, coupled with his return in 1967 to attend the memorial for Harold Holt, inspired such commentary. The 1966 trip generated modest protests against the Vietnam War and larger pro-Johnson crowds. "It was," the *Adelaide Advertiser* editorialized, "probably the most uninhibited greeting we have ever given any visitor." The *Brisbane Courier-Mail* later eulogized Johnson as "the most popular US president" among Australians since Franklin D. Roosevelt.

Why was that so? Partially the answer lies in the force and significance of Johnson's policies (in Vietnam), the protests that greeted him, his down-to-earth personality (which clicked with Australians), the pageantry of his trips, and the poignancy of his mourning for Holt. It was also reflected Australia's growing sense of its independence. The 1960s and 1970s was an era when Australia's ties to the UK were loosening, its alliance with the USA was tightening, and its spot on the world stage was growing, especially in light of the Vietnam War. Australians debated jettisoning "God Save the Queen," cheered LBJ's visit in ways that rivaled the welcomes given Queen Elizabeth II, and marveled at the assemblage of international leaders who came to honor Holt. "The Aussie soul is stirring," one letter-writer observed in 1966. "We are beginning to feel our independence (still in a restricted sort of way)." A half-dozen years later, a *Melbourne Sun* reporter noted that Vietnam-era talk of "all the way with LBJ," made "so many Australians squirm with embarrassment that it helped crystalize latent feelings of nationalism." This paper explores reactions to Johnson's visits with attention to such sentiments.

Healing the Land to Heal the People: Geotrauma in Melissa Lucashenko's *Too Much Lip*

Irma Krčan (University of Zagreb)

An uncompromising story of violence, suffering and dispossession, Melissa Lucashenko's award-winning 2019 novel *Too Much Lip* is arguably one of the most relevant contemporary novels on Aboriginal trauma. This is mainly due to the fact that the novel accords great importance to the country and its experience, wherein the challenges and trauma of the characters inhabiting the space are intricately linked to the trauma inflicted on that very space. By doing so, the novel challenges the dominant Western principle of anthropocentrism and exposes the workings of slow violence (Nixon) deeply rooted in 21st-century society, thus proving to be fertile ground for research in the rapidly developing field of environmental humanities. Examining the novel within this framework, the paper proposes a reading of the trauma depicted in *Too Much Lip* through the lens of Rachel Pain's concept of geotrauma, that is, "the relational clasping of place with the experience and impacts of trauma". Emphasis will be placed on three important "supernatural" scenes, which will be examined through the lens of Indigenous realism and magical realism. Thus, the paper will go on to show how these "magical" elements help the land, i.e. Country, to articulate its own suffering, and how Country's suffering is in turn reflected onto the experience of the protagonist and her family. It will be argued that society (Indigenous and non-Indigenous) can only heal when the Western exploitative practices are replaced with care and respect for Country.

Sovereign Storytelling of Aborigine and Adivasi Ontological Indigeneity in Chelsea Watego and C.K. Janu's Life Narratives

Suja Kurup P. L. and Nithin Lal (University of Kerala)

Indigenous communities in Australia and India have a rich cultural heritage, a deep connection to the land, and a long history of marginalization. Despite these similarities, the Indigenous people of Australia and India have unique cultural, historical, and social backgrounds that have influenced their experiences and challenges. There has been a systemic move to erase their culture and history by appropriation of indigenous forms and practices. This paper aims to provide a comparative study of Australian and Indian Indigenous communities with the aid of select life narratives from both Australia and India - *Another Day in the Colony* by Chelsea Watego, a Munanjahli and South Sea Islander, Australian Aboriginal health worker and Indigenist health humanities scholar, and *Mother Forest The unfinished story of C.K. Janu* by C.K. Janu, an Indian Adiya Adivasi social activist. The paper will examine the challenges faced by Indigenous people in both countries, including issues related to social and economic disadvantage, health, food, land, education, and cultural preservation. The paper will also examine how story telling affects the lived experiences of Aborigine and Adivasi communities when they are written by the "ambiguously indigenous" and how the dominant non indigenous narratives distorted and omitted Indigenous voices and paved way to a praxis of cultural silencing. By exploring the experiences of the existing forms of ontological indigeneity in Australia and India, the present study hopes to tease out how systemic racism in Australia and neo-colonisation of Adivasis in India limit and suppress the voice of sovereign storytellers. The

paper thus hopes to throw light on the complex dynamics of Indigenous culture and its misrepresentation, and to foster a greater understanding of the challenges faced by Indigenous people in the 21st century.

Collective Remembering, Place, Region and Environmental Damage in Nardi Simpson´s *Song of the Crocodile*

Jaroslav Kušnír (University of Prešov)

Simpson´novel *Song of the Crocodile* is reminiscent of the family saga of the Aboriginal Billymil family, but through a depiction of this family´s history and its relation with the local community, Simpson also emphasizes collective remembering of the Aboriginal people as related to history, place and nature. Place and the region, that is Darnmoor in north-western New South Wales, plays a significant role in the novel since it is not connected only with the Billymil family, but also with local Aboriginal community of the Yuwaalaraay people, its collective remembering, connection with the land, environment, spiritual heritage, the past and te relation with the white people. This paper will analyze Simpson´s depiction of collective remembering as connected with the place, region and the environment in which especially the role of the nature, spirituality as connected with the specificity of the place will be emphasized. The place and the region will be understood as a place and region not only as symbolic setting but also as "an experienced place" as understood by Yi-Fu Tuan but also by Bruce Bennett and other critics. Thus this paper will emphasize the role of the place and the region of north-western New South Wales as connected with the specificity of cultural identity of the Yuwaalaraay people, its history, spiritual power as connected with their cultural identity, environment and nature destroyed in the process of colonization.

Waiting for Death as Reparation, or Frank Harland's Strange Journey in David Malouf's *Harland's Half Acre*

Chinmaya Lal Thakur (La Trobe University)

Frank Harland, the protagonist of David Malouf's 1984 novel *Harland's Half Acre*, is an internationally renowned artist by the close of the narrative. His paintings are admired beyond the shores of Queensland, and he has enough money to fulfil his lifelong dream of buying the few acres of land in Killarney that belonged to his Settler forefathers. Yet, as his nephew Gerald commits suicide, he gives up everything—fame, fortune, work, and lifelong ambition—to settle on an isolated island off the coast of Brisbane. At the island, he draws only sporadically and when he does, his works hardly depict any human beings. They mostly feature plants, animals, and birds on the island living in an environment untouched by human presence and civilisation.

The proposed paper will interrogate the strange end to Frank Harland's journey as an artist in *Harland's Half Acre*. It will suggest that the artist's renunciatory decision to settle on the island in conditions that expose him to furies of nature indicates that he chooses to *wait*

for death as the novel's narrative comes to close. It will underline that this choice entails his acceptance that he and his Settler forefathers cannot claim the island and the rest of the Australian continent as their own. Before them, the space had indeed belonged to the land's Indigenous and Aboriginal peoples who came to inhabit it alongside the birds, animals, and plants already present there. The paper, in other words, will argue that Malouf's novel presents renunciation and waiting for death as ethical, political, and environmental reparation for how the Settlers came to occupy and inhabit Australia.

Charles Harpur as Australia's national prophet

Jan Lencznarowicz (Jagiellonian University)

Towards the end of his life Charles Harpur (1813-1868) was described as "the father of Australian poetry". Even though after his death his writings scattered in various newspapers were not very well known, in recent times he has been considered the first eminent Australian poet. He published his numerous poems, articles, reviews and notes in the colonial press, contributing to the literary, cultural and political debates of his time. The author of "The Tree of Liberty" was a native-born son of convict parents transported to NSW. He strongly expressed democratic and republican convictions and called for individual liberty, equality, an end to the transportation of convicts, a swift transition to self-government, universal franchise and opening up the land for settlement.

The aim of the proposed paper is to analyze the role played by Harpur, along with John Dunmore Lang, Daniel Henry Deniehy and others, in the formation and expression of early all-Australian identity and cultural nationalism. Given the importance of the emotional dimension in the development of national identities and the rise of nationalist movements, Harpur's poetry deserves scrutiny. It invoked deep-felt passions, feelings and images, which were not limited to political and social issues but also encompassed the Australian landscape and nature. His texts, imbued with grief as well as pride and moral idealism, reflected both individual and communal hopes and disappointments. Not without some reservations, they pointed the way to a future national community built on justice and freedom.

Sewing alternative identities: Rosalie Ham's *The Dressmaker*

Alejandra Moreno Álvarez (University of Oviedo)

Emotions and clothing have key roles in *The Dressmaker* (2000) by Rosalie Ham. Tilly Dunnage, the main character in the novel, was forced at a very young age to leave her hometown of Dungastar, in rural Australia, on suspicion of murder. Years later, in the 50s, she comes back to take care of her mentally unstable mother. When abroad she became a renowned couturier who used her skills to sew an identity of her own, hiding the unfair accusations that shadowed her. Once back in Dungastar, villagers wear the colorful frocks Tilly designs. The dressmaker was hoping to encounter an evolved society, yet failing to do so, she starts transforming the village where she was born by covering neighbors' bodies with Australian patterns, from

indigenous Dreamtime designs to peacocks and kangaroo's shapes. Tilly creates hybrid designs to represent a new Australian identity. Despite her efforts, villagers are not able to detach themselves from memories, both about her and about their own colonial past. As there seems not to be an alternative escape from this oppressive environment, Tilly eventually burns not only her designs but also the entire village. Literature proves to be a necessary tool that enables readers to explore the difficulties of not being able to dislodge oneself from material memory and the urgency to alter it so as to reconcile past memories and hopes for the future.

Liminality in language: struggles with displacement in the contemporary poetry of John Mateer (*Southern Barbarians*, 2011), Nandi Chinna (*The Future Eaters*, 2019) and the prose (poetry) of Suneeta Peres da Costa (*Saudade*, 2018)

Jean Page (University of Lisbon)

Postcolonial melancholy is a common thread in the diasporic and cosmopolitan worlds depicted by twenty-first century Australian writers John Mateer, Nandi Chinna and Suneeta Peres da Costa. The traveller *personae* of Mateer's *Southern Barbarians* evoke belatedness as they contemplate relics of Portugal's colonial empire that stretched almost to Australia. In *Saudade* Australian-born Goan descendent Peres da Costa reconstructs the identity of a migrant Goan child growing up in the dying days of Portuguese imperial Angola. In *The Future Eaters* Chinna raises anthropocene concerns about environmental degradation in suburban Perth and the dispossession of the indigenous people of Western Australia.

Themes of belatedness, absence and loss ("unmooring"[1]) pervade the authors' diasporic and liminal scenarios: nonetheless rich and intimate worlds are conveyed with pathos and humour, a seeming acceptance of "Babel." These depictions of diasporic or mixed cultural worlds are notable for rich use of language, with non-English languages set unselfconsciously, and untranslated, within the basic English texts, recalling George Steiner's words: "We are all wanderers through language".

This paper explores how a macaronic hosting of untranslated non-English languages, of Portuguese in both Mateer and Peres da Costa (also Kimbundi, the Bantu dialect and the Goan Konkani) and in Chinna's work Noongar languages, can be seen as a transformative linguistic generosity bringing to postcolonial scenarios the broader affective trope of hospitality. This is reinforced by the rich language of food, and also food-sharing. I draw on postcolonial language studies including by Bill Ashcroft, Chantal Zabus, Chinua Achebe and Pratap Bhanu Mehta.

Reimagining Postcolonial Subjectivity in Terms of Reconciliation: Lessons from David Malouf's *Remembering Babylon*

Nishtha Pandey (Indian Institute of Technology Madras)

In modern nation states, the politics of racial privilege often relies on an economy of affect that generates discursively motivated and contagious categories of the 'outsider' and the 'evil

other'. Those perceived of as outsiders occupy interstitial positions as they can neither completely assimilate into the coveted categories of subjecthood, nor cling on to the nostalgic memory of a utopian past. David Malouf's relentless commitment to reconciliation through his novels and as a public intellectual is evident in his exploration of the tenuous relationship between Indigenous belonging and settler dwelling. This presentation seeks to study Malouf's novel *Remembering Babylon* (1993) as a potential template that foregrounds the fragility of one's "positionality" and subjectivity when limitations of linguistic signifiers act as deterrents to memory, erasure, and affective expressions.

In Malouf's novels, interestingly, the markers that consolidate subjectivity— linguistic and racial signifiers, the civilized/ savage binary and the center/periphery complex— are completely broken down. Seen from the settlers' perspective, Malouf's 'inbetween creatures' like Gemmy Fairley threaten to expose Western philosophical preoccupation with identity. Their subjecthood is initially contingent upon their enunciation of linguistic signs. The presentation explores Gemmy's position in terms of Bhabha's formulation (1994) of the "split-space of enunciation" containing possibilities for emergent identities in the Australian post-colony and its possible implications for contemporary Australia. It shall map Judith Butler and Susan Sontag's understanding of precarity and empathy and Homi Bhabha's concept of interstitionality in terms of their affective potential in the Australian context. It shall also attempt a broader critique of the sympathy-gaze of a subject towards their supposedly inferior others.

Anger, hate and fear: the failure of multicultural Australia in *The Slap* by Christos Tsiolkas

Annalisa Pes (University of Verona)

The paper will focus on the exploration of the impact of the emotions of anger, rage, love, hate, fear and shame in the multicultural community depicted by Christos Tsiolkas in his novel *The Slap*. In this novel relational encounters reveal a strong background of racialization and xenophobia that gives evidence of the failure of multiculturalism in contemporary Australia. As Tsiolkas points out, explaining the reasons that brought him to write *The Slap*: "The multiculturalism and resulting vigour that I wanted to champion in my writing was being challenged by the rise of populist, xenophobic parties and politicians who decried the loss of British Australia and reacted vehemently against the increasing self-confidence of both immigrant and Indigenous Australians". The paper will therefore analyse how the relational dynamics of Tsiolkas's characters reflect through anger, hate, disgust and anxiety the contemporary politics of affect promoting paranoid feelings of fear and threat of the non-Anglo Australian Other in relation to notions of home, national belonging and affluence. It will also try to demonstrate how the undercurrent of violence and psychological abuse provoked by socio-culturally dissolute ethnic identities, always in competition with other ethnicities, is an attempt of the author to undermine the narrative of a unified, multicultural Australian community. But it is also a way to give space to shame as a response to irresponsibility and guiltlessness in contemporary Australia; shame is thus employed not as a destructive but as a positive emotion that allows the individual acceptance of responsibility to community, which is the only way to create connection and reparation rather than division and dissolution.

The Second Coming in Claire G. Coleman's *Enclave*

Iva Polak (University of Zagreb)

Claire G. Coleman's third novel *Enclave* (2022) constructs Huxleyan Brave New World nested in the titular city resting in stale perfection protected by the wall. Focalised by a privileged and naive 21-year-old Christine, Enclave or so-called Safetown is presented as a refugium of civilisation against the collapsing barren world outside. Irrespective of Christine's initial bathetic perception, this alleged utopian space is marked by a litany of issues ailing present-day Australia: consumerism, surveillance, media control, casual and systemic racism, intolerance, climate crisis. Unlike Coleman's previous SF novel, *The Old Lie* (2019) and especially her recent essay collection *Lies Damned Lies* (2021), that brim with strong emotions, *Enclave* lulls the reader into following Christine's innocence and apathy. The only indicators of things to come are peritextual chapter titles that mark the passage of time and introduce the lines from William Butler Yeats' poem 'The Second Coming'. As will be argued, with the introduction of Yeats' poem, *Enclave* becomes the world where 'Things fall apart; the centre cannot hold', while love, anger and atonement eventually come 'from the heart' As Coleman claims, she always aims at the reader's heart, and 'If my aim is true I will not hurt you much. I will help you learn why we need to fight the colony together' (*Lies Damned Lies*).

Shared reading, shared feeling at the interface of text, place and community: young Australian regional readers discuss climate futures

Emily Potter and Brigid Magner (Deakin University and RMIT University)

This paper discusses the affective affordances of shared reading to enable challenging and complex conversations for young adult readers in regional Australia in the face of climate crisis. The future prospects of young people in regional communities are contingent on finding new ways of working through, navigating, and resisting the colonial-capitalist legacies that continue to shape regional life. Reporting on the outcomes of a reading group for young adults held in Mildura, in the Mallee region of Victoria (south eastern Australia), we will highlight the ways in which reading produces diverse and affective accounts of regional place and community that point to shared experiences and generate new imaginings of regional Australian life. This reading group invited participants to discursively consider a work of Australian young adult fiction (*How to Bee* by Bren McDibble) that engages with climate futures, elicited reflections on the participants' own place in the context of environmental change, and highlighted the interface of texts, place and community that shared reading activates – all pointing to the generative and affective capacities of reading together as a collaborative mode of re-storying place away from damaging colonial-capitalist narratives and practices.

"Can you not see it is bleeding at the roots?" (White, *Voss* 1962, 298)

Miriam Potter (Australian National University and Sorbonne Université)

The critic Andrew McCann argues "if there is a dominant strain in recent Australian literary criticism, it probably involves the attempt to fuse postcolonialism and religion. Its key term is 'the sacred', and for many critics Patrick White looms large among those writers whose work most obviously embodies it" (McCann, 2015, 118). Instrumentalising the quintessential characteristics of uniqueness and timelessness associated with "Aboriginal notions of the sacred" is now a common thread in Australian culture (Easthope, 1989, 195). The aim of the paradigm is to postulate proclamations of belonging though an indigenous sense of a sacred landscape. This concept works to establish ideas of a postcolonial society because it touches on relations and sentiments of shared human experiences. The sacred does not, however, address the heart of the matter. Issued by the First Nations Peoples from the sacred heart of the Australian continent, The Uluru Statement from the Heart, is an appeal for respect, democracy and self-governance. In this presentation I demonstrate how White's fiction raises, albeit implicitly, these more pragmatic and pressing issues for Indigenous Australians. I also show how his fiction underpins the necessity of cultivating individual and collective memory to demonstrate, as Lauren Berlant argues, that a sense of a cultural identity is not based upon conscious decisions but upon attachments, compulsions and feelings. Lastly, I propose to read White's landscapes as a form of transfiguration, as defined by the anthropologist Philippe Descola, to reveal the worlds, the activity and the experiences of those who live there. Seeing the landscape for what it is, no matter how distant complex or nuanced, brings to the surface the tainted foundations of the country and nurtures new human relations with the world.

Of Rocks and Stones That Speak: Affective Landscapes in Australian film

Geoff Rodoreda (University of Stuttgart)

The Australian colonial-state claims a monolithic red rock at its centre as a national icon. Uluru is marketed and memorialised as the geographical and cultural heart of Australia, but really, for the settler-coloniser, it is a "dead heart" (Hirst et al.). To the colonising eye, rocks and stones don't sway in the breeze or grow grander or smell. They remain the most unsuspecting, the most inanimate and inert of objects in the landscape. As J. M. Coetzee puts it: "The poet scans the landscape with his hermeneutic gaze, but it remains trackless, refuses to emerge into meaningfulness as a landscape of signs. He speaks, but the stones are silent, will not come to life." In iconic, nation-building Australian film, rocks and stones are as unreadable as the vast and ineffable landscape they lie in. So much so, they become imbued with mystery and macabre power. But this filmic portrayal of rocks and stones assumes the landscape is empty of people, that none are there for whom stones mean something, have cultural value, can speak. This presentation traces shifts in the way rocks and stones have been seen, emotionalised and read in the landscapes of Australian cinema. Particular reference is made to the films *Picnic at Hanging Rock* (1975), *The Tracker* (2002) and *Stone Bros.* (2009). In short, the depiction of the awestruck spectator of vast and incomprehensible rock-scapes in earlier Australian films has given way, more recently, to a focus on stones that evoke meaning, that emote, that perform, that animate and socialise lives in cinematic landscapes.

Gail Jones in No Man's Land: Empathy and Its Discontents in *Salonika Burning*

John Scheckter (Long Island University)

The fire that swept through Salonika in August 1917 destroyed a centuries-old Ottoman city; the modern Greek city that grew from the ashes was so different that "only a small proportion of Salonika's inhabitants could remember the city as it had existed" (Mazower, *Salonica* 310). For Gail Jones, setting the novel *Salonika Burning* (2022) at a military hospital as the fire rages foregrounds both engagement and detachment as useful responses to catastrophe and personal upheaval. The metonymy of public and private conflagrations does not facilitate a breakthrough of understanding, since Jones spreads these layered responses among four focal characters, each in crisis, each watching the collapse of hard-learned patterns of understanding and accommodation. All four are based on real figures who will have long careers after the war: Miles Franklin, Olive King, Grace Pailthorpe, and Stanley Spencer. Little in Jones's narrative points to those futures, however, or even to survival beyond the psychological burnoff that might eventually allow rebuilding.

"You must change your life," Rilke had said, knowing the difficulty of that and putting trust in a self-critical practice of empathy. But such concepts are new—"empathy" entered English in 1909—and are severely rationed in wartime. While Western Front generals called Salonika a "sideshow" or a "garden," it was hellscape enough for those enduring it. Facing military discipline, social repression, personal reluctance, and literal fire, Jones's characters variously develop, and also withhold, empathetic recognitions that will map the postwar patterns of their not-yet-recognized selfhood.

Caring for Country: from the hazy disruptiveness of loss to hopeful narrative envisionings in *Praiseworthy* by Alexis Wright

Laura Singeot (University of Reims)

Deemed «enraged, tragic and hopeful » by Australian academic Jane Gleeson-White in her review, Waanyi author Alexis Wright's latest novel *Praiseworthy* (2023) leaves its reader with matching feelings. Praiseworthy is a small town in the Gulf of Carpentaria, at the far North of Australia, where everything goes awry after a haze disrupted the life of its inhabitants. The Indigenous Australian family of protagonists all try to navigate the consequential feeling of loss left in the wake of the haze, while all differently connecting to their surroundings and mostly to Country.

This paper will demonstrate how the story works as a parable of Australian politics, while enrooting that political debate and discourse in the characters' everyday life, dictating their moods and emotions, enhancing their feelings of loss and anger, but also, despite everything, their hope. The narration itself, often verging on poetry, will be studied as an enhancer of those emotions, drawing from multiple perspectives and points of view that reveal as much as they hide. Emotions take over after seemingly lurking under the surface of Wright's careful choice of words and imagery, that are as subtle and delicate as they are in fact heavy with meaning. We will thus focus on the notion of care as reparation, which is at the core of the Aboriginal practice of "caring for Country", as it weaves the tumultuous and overwhelming connection between Aboriginal characters and Country throughout the novel.

The moral economy of Australian foreign aid

Agnieszka Sobocinska (King's College London)

From its origins in the early 1950s, Australian official and voluntary foreign aid were overlaid with a distinctively emotional framing. Australian assistance to Asian and Pacific Island nations was framed through a politically useful ethics of care at the highpoint of decolonisation. In government publications, media coverage and personal accounts, foreign aid was portrayed both as good politics and as an expression of national morality. The trope of Australia as a 'good neighbour' was widely deployed and by the 1980s these tropes informed a national self-image of Australia as a moral leader in the region. But on the ground, foreign aid represented a complex system involving foreign intervention in the economies and lifestyles of communities and individuals, often without their consent. These interventions occasionally provoked grassroots resistance from the very communities and individuals they claimed to be helping.

This paper will critically examine the moral economy of Australia's foreign aid contribution in the 1960s, 1970s and 1980s, exploring both its construction in Australia, and its contradictions as manifested in Indonesia, Papua New Guinea, and beyond.

(Un)settling Australia: The Sacred Land's Haven in Wesley Enoch's *Black Medea*

Marta Villalba-Lázaro (University of the Balearic Islands)

In the last decades, the intersection of postcolonialism and myth criticism has consolidated its position in the academic literary studies playing a central role in recent cultural politics. Because drama has always been present in all cultures and times, postcolonial theatre can offer a more effective opposition to colonial discourse than other genres like poetry or fiction, originally foreign to certain places. The postcolonial play *Black Medea* by First Nations playwright Wesley Enoch offers deep insights of precolonial and contemporary Australia mirroring the mythological account of the Euripidean classical story of Medea. While the scope of this paper is limited to the play script, it strongly focuses on the play's specific Aboriginal content revealed through a myriad of images of poetic blackouts, spirits, storytelling, wind voices and dreams. Emerging from Enoch's ingrained Aboriginal postmemory, these tropes document the struggle with the inherited burden of intergenerational trauma. *Black Medea* seeks to unsettle the audience by poetically invoking the sacred Land's spiritual protection and by ruthlessly exposing the appalling consequences of Australia's colonisation raising serious gender and ethnic concerns about hybridised First Nations peoples. In view of recent political developments, with the planned referendum to allow a First Nations' Voice in Parliament, the recognition "that Australians share this great island continent with the world's oldest continuous culture" (PM, BBC 23.3.23) will hopefully be a big step forward. Postcolonial plays like *Black Medea* that advocate for change in Australian society can help the (r)evolution towards the first inhabitants' descendants integration.

Seeking mabu liyan: recognition of Aboriginal cultural values, relationships and responsibilities to reconcile the trauma of colonisation in the northwest Australia

Sarah Yu (Heidelberg University)

In coastal country of northwest Australia, the face of colonisation was pearling—an industry first pursued by Queen Isabella of Spain in the 1600s—that resulted in the blackbirding, enslavement and violent treatment of Aboriginal men and women from the late 19th century. Its legacy continues today as the indigenous community grapples with the recent discovery that the pearlers also took the bones of their ancestors who died in pearling.

In 2017, the largest consensus of First Nations peoples issued the *Uluru Statement from the Heart* with a proposal for substantive recognition in Australian history. They asked how two sovereignties can "co-exist in which both western and Indigenous values and identities are protected and given voice in policies and laws" and demanded that the truth of colonisation needs to be heard.

To address this call, Sarah Yu brings together two of her recent projects with the Saltwater people of the northwest of Australia—the reconciling of the Aboriginal values of pearling heritage of the northwest, and the repatriation of ancestral remains—to discuss how a living community is dealing with the traumas of colonisation, truths of which are still being revealed.

Through their philosophy of *mabu liyan*—the Yawuru term for strong emotional and physical well-being—Yawuru and others are seeking recognition of their cultural values, relationships and responsibilities so as to reconcile and heal the traumas of the past. It is founded on a deep recognition of, and respect for, the relationship of people to their Country and culture, to their Law, and expresses how people spiritually connect with each other, and with Country. It is a philosophy that integrates Indigenous ontologies, songlines, storylines with Country and its values and history, and associated rights and cultural responsibilities.

Such understandings do not fit well with current Australian heritage management whose regimes are enshrined in legislation and practice that continue to separate Aboriginal heritage from non-aboriginal heritage, history from culture, science from spirituality. This paper investigates how, through *mabu liyan*, the Yawuru are seeking to achieve satisfactory 'co-existence' in the recognition and management of their history and heritage.