

## KEYNOTE SPEAKERS

### **Acoustic Cosmopolitanism: Echoes of Multilingualism**

**Professor Sneja Gunew, University of British Columbia**

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Encounters with Derrida taught us that Voice, orality, privileged the authority of 'presence' whereas writing was perceived as a type of second-order, mediated communication where stable meaning receded even further. In his later work (*Monolingualism and the Prosthesis of Origins*) Derrida accentuated the fact that the enunciative split means that no-one may claim to own language, to fully control its meaning ('the hegemony of the homogeneous'). At the same time that he demonstrated the instability of language and meaning Derrida, an Algerian Jew, confessed to his intolerance of accents in relation to his own French monolingualism. He points out that such accents are not detectable in writing. In her recent perceptive book *Not Like a Native Speaker*, Rey Chow demonstrates that if one looks at language in relation to colonialism an argument could be made that the colonised, in their linguistic subjugation, understood far more consciously than the colonisers that the hegemony of the homogeneous does not exist. Building on such explorations, my paper examines the oral dimensions of multilingualism in Australia. To what extent does this hum or 'presence' of other languages (Indigenous as well as others) fundamentally destabilize the authority that English appears to enjoy within a national culture that perpetuates its colonial monolingualism? To what extent do they merely create 'accents' that reinstate a yearning for homogeneous origins?

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

Her books include *Framing Marginality: Multicultural Literary Studies* (1994) and *Haunted Nations: The Colonial Dimensions of Multiculturalisms* (Routledge 2004). Based in Canada since 1993, her current work is on comparative multiculturalisms and diasporic literatures and their intersections with national and global cultural formations. Her forthcoming book is provisionally entitled: *Back to the Future: Post-multiculturalism; Immanent Cosmopolitanism*. See more at <http://faculty.arts.ubc.ca/sgunew/>

### **Writing Hilda Rix Nicholas into the History of Orientalism in Australia**

**Professor Jeanette Hoorn, University of Melbourne**

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Hilda Rix Nicholas was an Australian feminist artist who was one of the first to paint in a post-impressionist idiom in Australia. During her visits to Tangier in 1912 and 1914 she produced some radical orientalist/counter-orientalist paintings. She championed the culture of cosmopolitan Morocco, carefully recording in a discreet way the public life of the market place, including prominently the role of women in it. Rix Nicholas travelled in the party of the American artist Henry Tanner but painted on her own in the Soko (Souk) overcoming restrictions against women in public places, the making of representations and the procurement of models. Staying at Tangier's famous Hotel Villa de France over precisely the same period of time as Henri Matisse, she depicted some of the same sites and used some of the same models as the renowned French artist.

**Jeanette Hoorn** is Professor of Visual Cultures and Director of Gender Studies in the School of Culture and Communication at the University of Melbourne. Her books include *Reframing Darwin: Evolution and Art in Australia* (The Miegunyah Press, 2009); *Australian Pastoral: the Making of a White Landscape* (2007); and *Body Trade: Captivity, Cannibalism and Colonialism in the Pacific* (with Barbara Creed, 2001). She has recently started work on a new project on the representation of animals and the emotions in the visual arts and literature with Barbara Creed and Deidre Coleman. See more at <https://www.mup.com.au/items/9780522851014#sthash.3FhojPZc.dpuf>

## **As A Woman I Have My Country**

**Dr Jeanine Leane, Australian National University**

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Wiradjuri ngurambanggu: from Country comes story – with story comes creative cultural expression. Country is local but not just local. It is local stretching towards something larger but which cannot be bounded in existing metrics like national or global. Country is a state of mind, but not just transcendental, it is connected to something material, real, tangible. Country means the memories of the people on our land and our sense of it then and now. In this paper, I raise more questions than I answer. In particular, I ask: How is Aboriginal women's life writing 'captured in the wide and wavering nets' of cosmopolitanism? And, is cosmopolitanism yet another captive narrative that seeks to domesticate and globalize the local?

**Jeanine Leane** is a Wiradjuri scholar from south-west New South Wales. She currently holds a Discovery Indigenous Fellowship at the Australian Centre for Indigenous History at the ANU, following upon an ARC grant in 2011. In 2010, after a long career as a secondary and tertiary educator, she completed a doctoral thesis that analysed three iconic settler representations of Aboriginal Australians. Her first volume of poetry, *Dark Secrets After Dreaming: AD 1887-1961* (2010) won the Scanlon Prize for Indigenous Poetry from the Australian Poets' Union. Her manuscript *Purple Threads* won the David Unaipon Award at the 2010 Queensland Premier's Literary Awards and was shortlisted for the 2012 Commonwealth Book Prize and the 2012 Victorian Premier's Award for Indigenous Writing.

Jeanine's research interests are settler representations of Aboriginal Australians in literature; teaching Aboriginal literature; Aboriginal writing as an important site of personal, national and collective memory. Her current Indigenous Fellowship examines contemporary Aboriginal writing and story-telling through the David Unaipon Award. In 2013 Jeanine delivered the annual Dorothy Green Address, on settler representations of Aboriginal Australians, at the ASAL conference; in 2014 she delivered the annual Krishna Somers Lecture, on Aboriginal perspectives on Australian history and the settler diaspora, at Murdoch University, and in 2015 she will be a keynote speaker at the AAALS conference in Fort Worth, discussing intersections between her creative and scholarly writing. Jeanine's scholarly writings have been much cited and her creative writing the subject of many essays and articles by Australian literary scholars – in particular *Purple Threads* is currently the subject of a forthcoming doctoral thesis and is taught as part of Australian literature courses at two Australian and two American universities. Her poetry has been translated into five languages and is currently taught in Australia and the UK. She has given lectures and conference presentations on Aboriginal and settler literature both to tertiary and secondary school audiences and to audiences outside Australia (in Canada, France, Denmark, England, India, Cuba and the United States); she has also been invited

to conduct master classes on cross-cultural research in Australia, India and the United States.

## **Where She Becomes Herself: Dorothy Hewett and Literary Biography in a Transnational Age**

**Associate Professor Nicole Moore, University of New South Wales (Canberra)**

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How much does an individual life matter? How and where should its significance be weighed? In beginning work on a biography of the accomplished yet controversial Australian writer Dorothy Hewett, some of the epistemological problems inherent to the genre have risen up to confront me. Despite (or perhaps as an effect of) its booming success as a form of contemporary history, biography remains troubled by assumptions about the role of the singular subject in the national/ historical frame, and these assumptions can play out in ways that render idiosyncratic or even illegible non-conformist forms of living that may contest the dominant narrative of an age.

Like other women writers of her generation, many of them poets too, Dorothy Hewett deliberately challenged divisions between the registers of 'public' and 'private', secret and known, intimacy and exhibition, and so her biography must also traverse those boundaries, with what needs to be explicit attention to the ethics of revelation. Cues are available from new feminist work in anthropology and cultural studies that explores the intimate, everyday and anecdotal as sources of affective revelation (Berlant, Gibbs, Hardie) —a return to a kind of poetics, as in the work of Kathleen Stewart, found not in the traditional literary but in "bodies, dreams, dramas and social worldings of all kinds". In a similar way, Sara Ahmed's current exploration of the idea that 'wilfulness', or the assignation of wilfulness, especially in women, can manifest as a style of politics is highly apposite for Hewett's literary persona. "I was a rebel in thought and deed," declares Sally Banner in Hewett's much-quoted play *The Chapel Perilous*; Ahmed's 'willfulness archive' offers a powerful group of biographical correlates and sets Hewett's long career in a longer historical arc. But in re-instating the intimate and private, the affective and inarticulate, does this model stand in danger of muffling the political resonances of gendered engagement such as Hewett's? How was it that, in all her scandalous defiance and pointed disaffection, as well as cosmopolitan reading and worldly influences, Hewett was yet a national writer?

**Nicole Moore** is an ARC Future Fellow and Associate Professor in English at UNSW Canberra. She is the author of the prize-winning study *The Censor's Library: Uncovering the Lost History of Australia's Banned Books* (UQP 2012). Her forthcoming publications include three edited collections: *Censorship and the Limits of the Literary: A Global View* (Bloomsbury), *Reading through the Iron Curtain: Australian Literature in the German Democratic Republic*, with Christina Spittel (Anthem), and *Teaching Australian and New Zealand Literature*, with Nicholas Birns and Sarah Shieff, in the MLA Options for Teaching Series. Her Future Fellowship enables her to embark on a biography of the prominent Australian writer Dorothy Hewett.

## **'I Am Not That Girl': Disturbance, Echoes, Liminality, Introspection in Eimear McBride's *A Girl is a Half-Formed Thing***

**Professor Gina Wisker, University of Brighton**

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All autobiographies are constructions, part truth, part fiction. Many fictions have overt or latent autobiographical sources and elements, and this is perhaps particularly so/particularly possible when a novel uses stream of consciousness and first-person narrative. As one reviewer comments on the language and its relation to reflection and expression: 'In a fallen world of banshee winters, abuse, abandonment and neurosurgery, it's almost a sin of pride to care about grammar. By the time the narrator's father dies, life itself can seem like a McBride sentence: a maddened rush to the terminal without comma' (Cochrane, *The Guardian Online*).

In *A Girl Is a Half-formed Thing* (2013), Eimear McBride revitalises the stream of consciousness of Joyce, Woolf and Beckett, emphasising fluidity and constraint. *A Girl Is a Half-formed Thing* concentrates on and enacts the difficulties of dealing with and expressing deeply personal, damaging and confusing experience which breaks through any attempts at control through lifestyle and language. Such controls of gender, power, religion and the contradictory narratives of freedom and constraint, promise and despair are acted out through the girl's troubled life and inner thoughts, in which, like her, we as readers are equally trapped. Liminality is enacted in the in-between spaces of time and space, Ireland and London, memories which dominate and limit her behaviour. It operates through shared, communicated and inner language, socially constructed and managed narratives, and the ways in which she and we make and manage some kind of sense of inchoate thoughts and experiences.

**Gina Wisker** is Professor of Contemporary Literature and Higher Education at the University of Brighton. Her principal research interests are contemporary women's Gothic and postcolonial writing. She has recently published *Postcolonial and African American Women's Writing* (2000), *Key Concepts in Postcolonial Writing* (2007), *Horror* (2005), and *Margaret Atwood: An Introduction to Critical Views of Her Fiction* (2012), and is completing *Contemporary Women's Gothic Fiction*. Her other interests are postgraduate study and supervision, and she is the author of *The Postgraduate Research Handbook* (2001, 2008), *The Good Supervisor* (2005, 2012), and *Getting Published* (2015). She edits *Innovations in Education and Teaching International*, the online literary dark fantasy journal, *Dissections*, and poetry magazine, *Spokes*. Gina is currently chair of the Contemporary Women's Writing Association, an HEA Principal Fellow and a National Teaching Fellow.

## ABSTRACTS

### **Melissa Ashley, 'Elizabeth Gould and *The Birdman's Wife*: Interpreting Archival Material to Develop Character in the Historical Novel'**

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In researching to write the historical novel, *The Birdman's Wife: Elizabeth Gould and the Birds of Australia*, I discovered two portraits of the illustrator and several pencil and ink sketches. On a research trip to the Gouldian archive held at the University of Kansas, I discovered a series of letters between major Gouldian scholars discussing these portraits. It was their belief that the portraits were taken posthumously. The reasons given were John Gould's distaste for fashion and society, for instance, his three daughters were never debutantes. However, the vitality in the portraits suggests Elizabeth Gould likely sat for them. Intrigued by viewpoints of the correspondents, I wrote a chapter in my novel, in which Elizabeth sits for her portrait, to explore the tensions between her roles as artist, wife, and mother.

**Melissa Ashley** is a PhD researcher (Creative Writing) in the School of Communication and Arts at the University of Queensland. She has published poetry, short stories, and articles.

### **Sharon Bickle, 'Living "Wilfully": "Michael Field's" Same-Sex Marriage Ceremony by the Smutt River'**

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Katharine Bradley and Edith Cooper were poets (under the name 'Michael Field'), life-long lovers, and remarkable diarists. Their thirty volume joint diary, 'Works and Days,' kept between the 1890s and their deaths in 1913-14 provides unique insight into a late-Victorian literary collaboration as well as 'Michael' and 'Henry's' love relationship. This paper focuses in particular on Bradley and Cooper's description of their intimate marriage ceremony beside the Smutt River in Switzerland, one of several instances where they exchange rings and commit themselves to each other: a ceremony that takes place, at least figuratively, over the dead body of Cooper's father, James. I read this entry in 'Works and Days' through the lens of Sarah Ahmed's recent work on willfulness as a strategy for subject formation, particular for marginalised groups.

**Sharon Bickle** is a lecturer in English Literature at the University of Southern Queensland. She has published widely on the late-Victorian collaborative partnership of 'Michael Field' in journals including *Victorian Literature and Culture*, *Hecate*, *Nineteenth Century Theatre and Film*, as well as having edited *The Fowl and the Pussycat: Love Letters of Michael Field*. Her research interests include Christina Rossetti's poetry, Neo-Victorian and Steampunk, and Victorian Literary Celebrity.

### **Brooke Boland, 'Translation, Representation, and the Female Body: An Analysis of Yoko Tawada's Short Stories in English'**

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In her foundational study on *Gender in Translation*, Sherry Simon reveals how the metaphors of translation are historically gendered as feminine, epitomised by the French adage '*les belles infidèles*': a translation is like a woman, it is either beautiful or faithful, but it cannot be both. In her argument Simon draws a parallel between gendered identity and translation, highlighting their shared ability to deconstruct dominant

ideologies by recognising their mutable and performative qualities. Following on from this consideration of performative gender and cultural representation, this paper will analyse the meta-fictional representation of translation in Yoko Tawada's short stories as they appear in the English language translations. It will highlight how these representations are a self-reflexive commentary on translation that draws from a shared connection between cultural translation and the female body.

This paper builds from recent literary criticism that has investigated the transnational circulation of texts, their translation and production, within the rubric of world literature. Often this has involved a macro approach to the text or author in question; more recently, however, there has been a critical move to explore other possible modes of close reading within discussions of global circulation. This includes an attention to the various ways that authors are influenced by the prospective transnational circulation of their work and how, from this perspective, contemporary works often demonstrate a self-reflexive engagement with the afterlife of the text.

Developing this framework further by including gender as an important lens for analysis not only provides new insight into Yoko Tawada's translated texts, it also centralises female subjectivity in world literature.

**Brooke Boland** is a postgraduate student at the University of New South Wales, School of the Arts and Media. She is currently writing her PhD on the subject of Contemporary Women Writers and World Literature.

### **Donna Lee Brien and Margaret McAllister, 'The Problem of the "Good Nurse": Re-examining Auto/Biographical Narratives of the Not-so-Good'**

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The prolonged commemoration of the ANZAC centenary has flooded popular culture with images of the self-sacrificing, ever-reliable, ably-competent and often feisty, forthright, female nurse. This notion of 'the good nurse' is prevalent and promulgates what Nelson and Gordon (2006) term a 'virtue script' for, and about, nurses. Following this scripting, nurses portray themselves, and are portrayed, as angelic, sweet, kind carers: this persuades the public to respond warmly and, in turn, makes nurses feel good. This positive feedback loop, ironically, traps nursing and nurses (who are still predominantly women) into a continual one-dimensional, unrealistic and de-humanised portrayal. Nurses are undermined and silenced when only one aspect of their identity is understood.

There are, however, other representations of nursing, which offer important counterpoints to the 'good nurse' which, when examined closely, can yield a more nuanced, albeit sometimes shockingly gritty, realistic reading. This is important, for to paraphrase Zizek (2011), the problem (for society) is not bad people doing bad things – they always do – the problem is when good people do horrible things, while being unaware of the ramifications of their actions. Re/reading recent auto/biographies of nurses to move beyond the virtue script – *Get well soon!: My (Un)Brilliant Career as a Nurse* (Chambers, 2012), *The Good Nurse: A True Story of Medicine, Madness and Murder* (Graeber, 2014) and *A Nurse's Story* (Shalof, 2005) – will show how a more nuanced, cosmopolitan reading of these nurses and their profession can promote a clearer understanding of how contemporary nursing identity can be understood, characterised and developed.

**Professor Donna Lee Brien** (BEd, GCHE, MA (Prelim), MA, PhD) is Professor of Creative Industries and Chair of the Creative and Performing Arts Research at Central Queensland University, Australia. Past President of the national peak body, the Australasian Association of Writing Programs, Donna's biography *John Power 1881-1943* is the

standard work on this expatriate Australian, and she is the co-author of the bestselling trade self-help *Girls Guide* series for Allen & Unwin, and author of over 20 books and exhibition catalogues and over 150 refereed journal articles and book chapters. Donna is currently the Commissioning Editor, Special Issues, *TEXT: Journal of Writing and Writing Courses*, and a member of the Editorial Advisory Board of a number of national and international journals including *Aeternum: The Journal of Contemporary Gothic Studies*; *Australasian Journal of Popular Culture* and *Locale: The Australasian-Pacific Journal of Regional Food Studies*.

**Professor Margaret McAllister** (CMHN, RN, BA, MEd, EdD) is Professor of Nursing at Central Queensland University, Australia. Her research and teaching focus is in mental health and nursing education. She has co-authored several books: *Stories in Mental Health*, *The Resilient Nurse* and *Solution Focused Nursing*. She publishes sharing creative approaches to teaching, as well as her research in the areas of therapeutic mental health nursing strategies and nursing education. Over her career she has been the recipient of four awards for excellence in teaching, including in 2010, a national citation for outstanding contributions to student learning for the creation of Solution Focused Nursing. She is Associate Editor of *The Journal of Nurse Education in Practice*.

### **Mary Brooks, 'Adventures in Tibet: Conflicted Heroics, Decorum, Sacrifice and Subjectivity in Susie Rijnhart's Missionary Writing'**

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By the end of the nineteenth century Tibet had become, in the Western imagination, a mystical land of romance. Referred to as 'The Forbidden Land' and 'The Roof of the World,' the mysterious Buddhist Kingdom that had long remained closed to foreigners, exerted a strong allure for explorers, scholars, adventures and in particular, missionaries, preoccupied with the Christian salvation of the Oriental heathen. Susie Rijnhart was a Canadian medical doctor who travelled as an independent missionary to China and Tibet between 1894 and 1898 with her husband, the controversial Dutch missionary, Petrus Rijnhart. In the course of their journey, her infant son who was born during the journey, died, and her husband mysteriously disappeared. Robbed and abandoned by native guides she was forced to traverse hundreds of miles of rugged country during a Tibetan winter to seek safety, all the while in native disguise and at the mercy of sexually menacing, 'thoroughly wicked,' Tibetan men.

In 1901 Rijnhart wrote *With the Tibetans in Tent and Temple*, a story of her remarkable ordeal that gripped the imagination of early twentieth century readers with its thrilling yet tragic content. Rijnhart's narrative however, betrays the complexity of self-representation within missionary culture, particularly for women, where the text becomes a conflicted space between self-abnegation and self-assertiveness, the delicate balance necessary to fulfil a missionary calling. She must negotiate her textual identity cautiously, adhering to available forms of feminine self-representation – the domestic, the maternal, and the dependent, under the protective watch of both husband and God – while at the same time positioning her narrative firmly within the masculine heroic traditions of muscular Christianity, professionalism and adventure.

**Mary Brooks** is a PhD candidate from the Australian Catholic University in Brisbane with research interests in history and literature. Her research into women's experiences on the home front during World War Two explored elder-storytelling and identity formation within the gender-consigned sub-narrative of a national story. The study examined the multiple dimensions of memory found in the oral autobiographies of army servicewomen (AWAS), and investigated the themes, genres and telling strategies employed in their narration. After completing her BA (Hons) degree in 2010, Mary was awarded the

University Medal and the Faculty Medal in Arts and Sciences. Her current research investigates the paradox of self-construction in the autobiographies of nineteenth century missionaries.

### **Belinda Burns, 'If Not Art: Alternative Modes of Feminine Transformation in the Suburbs'**

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Australian suburban life has been typecast as antithetical to the needs of the artist, who has historically preferred the bush, the city, or abroad for inspiration—both in terms of subject and working environment. In 'Gerrymander: The Place of Suburbia in Australian Fiction', Robin Gerster notes the tension between what we are and what we like to think we are when he argues, 'suburbia constitutes one of Australia's richest semiotic fields. Its cultural meanings, however, constellate around the central image of the barren wasteland, a place of stifling conformity, crass materialism and spiritual accidie' – a place, one might argue, less than conducive to artistic pursuit. Moreover, the suburbs have traditionally been coded both 'feminine' and 'feminised.' Thus, as Alan Gilbert identifies in 'The Roots of Australian Anti-Suburbanism', the notion of suburbia as destroyer of art, culture, excitement, adventure, and spirituality is coupled with its subordination as a feminised domain unworthy of serious artistic contemplation.

Despite these persistent tropes, my recent survey of contemporary women's fiction set in suburbia (including novels by Joanna Murray-Smith, Georgia Blain, and Peggy Frew) reveals the 'artist mother' as a recurrent representation of the suburban-feminine, with a central narrative focused on whether she can maintain her practice in the face of maternal responsibility. Despite predictable struggle, for most of these protagonists art is salvation, that which makes the routine and repetition of life in the suburbs with small children bearable. Through their art – more so than their offspring – these women are nourished, enlivened, transformed, and also paid.

But where are the stories of suburban mothers who are not artists? What salvation exists for them? And how might they be transformed, or at least sustained, without art or recourse to that traditional, habitually masculinist, trajectory of flight so recurrent in Australian fiction? This paper discusses two 'alternative' depictions of contemporary suburban female protagonists who are not artists – Marie King in Fiona McGregor's, *Indelible Ink* (2010), and Kay Munz in Amanda Lohrey's short story, 'Primates' (2010) – and how they are transformed within suburban limits.

**Belinda Burns** is a published author and sessional academic. She has almost completed her doctoral thesis in Creative Writing at the University of Queensland, Brisbane, where she teaches creative writing, and Australian and contemporary literature. Her first novel, *The Dark Part of Me*, is published by HarperCollins in Australia and Atlantic Books in the UK. Her latest novel-in progress, *Gina*, satirises consumer culture and online celebrity, and is set in the suburban heartland of a modern shopping centre. Belinda's research interests include contemporary women's fiction and Australian fiction, postfeminist literature, creative states, identity, and transformation. She was recently awarded the AAALS postgraduate prize for her paper on intra-suburban narratives in contemporary Australian women's fiction.



### **Bryony Cosgrove, 'A Life in Letters: The Elusive Gwen Harwood'**

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No full biography of the Australian poet and librettist Gwen Harwood (1920-1995), hailed by many of her peers as the outstanding Australian poet of the twentieth century, has ever been completed, although five volumes of literary criticism of her work have been published. Two collections of her letters have been released – one during her lifetime and one after her death – yet would-be biographers continue to be frustrated by restrictions placed upon Harwood's papers by her literary executor, her son. Publication of her letters, which can be read as fragments of autobiography, eventually served to even further restrict access to her archive. Two would-be biographers have abandoned the task; a third attempt may meet the same fate. Harwood's private life is thus open to continued and often prurient speculation: perceived secrets and silences, along with her love of masks and use of pseudonyms in her writing, continue to influence analyses of her work. This paper will discuss the fraught circumstances of family archival control in relation to the Harwood papers and the skewed portrayal of the woman herself that has resulted.

**Bryony Cosgrove** is completing a PhD at Monash University in Melbourne on the publishing of Australian women's letters. She has over thirty years' experience in the book publishing industry, and has taught at Deakin, RMIT and Melbourne universities. She is the editor of *Portrait of a Friendship: the Letters of Barbara Blackman and Judith Wright 1950-2000* (2007).

### **Gabriella Coslovich, 'Playing Against Type: Approaches to Genre in the Work of Helen Garner, Kate Jennings and Brian Castro'**

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Author Brian Castro has stated that the autobiographical element is 'the most direct form of transgression' – never more transgressive, I would suggest, than when it entails women writing works of autobiographical fiction and candidly describing their lives and questioning gender stereotypes. Decades after writing her emotionally raw and sexually graphic debut novel *Monkey Grip* (1977) Helen Garner's autobiographical fiction (or autofiction as she has referred to it) continues to be criticised for not being 'grand' enough to be worthy of the label 'novel.' By contrast, male writers of defiantly autobiographical works, such as Norwegian author Karl Ove Knausgaard, have been critically acclaimed.

In response to criticism about the autobiographical nature of her 'novels', Garner has hoped for a more liberal approach to genre, stating 'I wish there could just be a thing called a book... but that's obviously not going to work because people are obsessed with taxonomy.' These thoughts echo those of French writer and anti-genre literary theorist Maurice Blanchot who argued, decades before Garner: 'The book is the only thing that matters ... A book no longer belongs to a genre; every book stems from literature alone.' Using the ideas of genre theorists including Blanchot, John Frow and Mikhail Bakhtin, and feminist theorists including Mary Eagleton and Cinthia Gannett, I will argue that the reception of women's autobiographical fiction betrays an enduring gender-bias and a too-rigid understanding of genre. I will take up Blanchot's and Garner's desire for a book to be a book and suggest that this could be an emerging genre – one that has gained male writers such as Knausgaard acclaim but that somehow hasn't resulted in the same attention or accolades for the women who have been writing at the intersection of fiction and autobiography. I will focus on the autobiographical fiction of two Australian authors – Helen Garner and Kate Jennings and show how these authors engage with genre theory and how their generically hybrid works serve as a feminist literary proposition.

**Gabriella Coslovich** is completing her Masters in Creative Writing by research as a part-time student at the University of Melbourne. She is a journalist and editor with more than 20 years experience and has worked for major Melbourne newspapers including 15 years with *The Age*, primarily as an arts writer. She is currently a freelance journalist contributing to publications including *Art Monthly Australia*, *The Australian Financial Review* and *AFR Magazine*, *Gourmet Traveller*, and the National Gallery of Victoria's *Gallery* magazine.

**Linda Devereux, 'Chameleons, Wallflowers and Screemers: Gaps and Silences in the Life of a Missionary Kid'**

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All narrative versions of lives will include secrets and silences. There are both external and internal pressures to maintain such gaps. This paper will examine some of the complexities inherent in writing a memoir about a missionary childhood in the Democratic Republic of Congo in postcolonial times. These include: the complex and contested socio-historical setting; ambivalence about missionary work in post-Christian, postcolonial times; survivor guilt; and, the ethical complexity of writing about a traumatic family past. Drawing on scholarship from a variety of disciplines including cultural theory, memory and trauma studies, history and psychology, this paper will argue that overcoming the challenges to writing such texts can bring unexpected benefits. Creating a memory object such as a text can be a powerful act of silence breaking. In addition, moving a memory object from the private, sometimes silenced, personal sphere to a community sphere can, through the process of bearing witness, create an opportunity for a therapeutic intervention. However, for this author, the creative process alone was not enough to uncover the hegemonic silencing forces at play. A rigorous process of academic scholarship and self-reflection contributed to making visible the powerful political, gendered and institutional forces that continue to silence some narratives. This analysis contributes to an understanding of why some stories are harder to tell (and hear) than others. This knowledge may empower those whose life stories have not been shared to find their voice should they choose to do so through life writing.

**Linda Devereux** grew up in Africa and Scotland and now lives in Australia where she is the Coordinator of the Academic Language and Learning Unit at UNSW Canberra. Linda's about-to-be-submitted Doctoral work is an examination of transcultural childhood memory. She is particularly interested in what factors affect how memories are represented and shared both within families and in the public domain. This research has resulted in several publications including, 'From Congo: Newspaper Photographs, Public Images and Personal Memories,' published in *Visual Studies* and 'Stuck Between Earth and Heaven: Memory, Missionaries, and Making Meaning from an African Childhood in a Postcolonial World,' published in *Axon*.

**Natalie Edwards, 'Cosmopolitan Encounters: Assia Djebar's *So Vast is the Prison*'**

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In *France and the Maghreb: Performative Encounters*, Mireille Rosello theorises the 'performative encounter' as 'a type of encounter that coincides with the creation of new subject positions rather than treating pre-existing (pre-imagined) identities as the reason for, and justification of, the protocol of encounter.' She argues that encounters between individuals and groups in colonial and postcolonial contexts almost always take place according to scripts that depend upon longstanding narratives of war, violence and conflict. By searching for other forms of encounter, the rare exceptions that do not adhere

to such a script, one can imagine identity formations that break open new possibilities of subjectivity in a post-colonial era.

In this paper, I examine this notion of a performative encounter in the work of a writer whose entire oeuvre is an interrogation of new forms of female subjectivity within narrative. Celebrated Algerian writer and member of the Académie Française Assia Djebar published almost twenty novels and autobiographical texts, in addition to short stories and films, before her death early this year. In *So Vast is the Prison* (1995), she writes an autobiographical text and juxtaposes it with historical fiction. In the fictional piece, she imagines an encounter between French colonisers and the Berber inhabitants of her homeland. Significantly, she fictionalises the discovery of an ancient monument that contains a transcription in the Berber language: the language of Djebar's homeland that exists only in oral form. The encounter between the two opposing forces occurs, accordingly, on a linguistic level as well as on the levels of power, history and ancestry. I argue, using Rosello's theory of the performative encounter, that Djebar uses this linguistic encounter to propose a new script for the meeting of colonising and colonised forces, and therefore for the long-term consequences of their encounter.

Yet, Djebar simultaneously casts doubt upon the possibility of this script through the autobiographical text that follows it. In this text, she tells the tale of how she filmed the women of the Berber region in order to make a series of short films. In detail, she describes her attempts to forge community with them, despite the fact that she had departed the region, moved to France, obtained an education and become a writer. She underscores the difficulty of this process and the distance between her and the women of her homeland, and ultimately hints at the futility of her filmmaking. The optimistic tale of the potential for a performative encounter through language and translation is thus juxtaposed with a negative representation of the consequences of the encounter in the late-twentieth century; the cosmopolitan writer may imagine another script but the reality of her homecoming brings the realisation of loss of language, familiarity and community.

**Natalie Edwards** teaches at the University of Adelaide in the Department of French Studies, where she specialises in twentieth- and twenty-first-century French and Francophone literatures. Her research areas are postcolonial literature, autobiography, women's writing and feminist theory. Her book *Shifting Subjects: Plural Subjectivity in Francophone Women's Autobiography* was published by the University of Delaware Press in 2011 and her work has appeared in journals such as *The French Review*, *The Australian Journal of Francophone Studies* and *Women in French Studies*. She is British but was previously based in the US; she completed her PhD at Northwestern University and became Associate Professor of French at Wagner College, a small university in New York City, before migrating to Australia.

### **Sanaz Fotouhi, 'An Examination of Diasporic Iranian Women's Memoirs: A Personal and Global Perspective'**

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In Iranian society, until recently, the revelation of women's private lives for a public audience was almost unheard of. In a highly gender-segregated culture where men belonged to the public sphere and women to the private, women's domain 'was a private world, where self expression, either bodily or verbally, was confined within the accepted family circle' (Milani, *Veils and Words*) Within this tradition, propriety demanded that 'a woman's body be covered, her voice go unheard, her portrait never painted, and her life story remain untold'. Farzaneh Milani, a scholar of Iranian women's writing, blames this segregation for the lack of autobiographical accounts by women where 'erased from the

public scene and privatised, the Iranian woman has for long been without autobiographical possibilities.'

Although a lot has changed in the last decade or so for women in Iran, which has allowed them much more freedom of expression and public presence, the all-revealing personal autobiography is still not a popular choice of expression for Iranian women writers. In surprising contrast, however, the memoir and autobiographical account has become one of the most popular forms of expression for many Iranian women in diaspora. Over the last three-and-a-half decades, since the beginnings of Iranian mass migration following the Islamic Revolution, Iranian women have produced nearly ninety memoirs in English, some making it as global bestsellers.

This paper examines the rise and popularity of diasporic Iranian women's autobiographies within a personal and cosmopolitan context. On the one hand, it draws on psychological and psychoanalytical theories of Suzette Henke and Kelly Oliver, and examines their significance on a personal level paying attention specifically to the way these memoirs act as narratives of healing from traumas and silences. On the one hand, it situates the popularity of these memoirs within a global context and draws on the position of Middle Eastern women in the West, particularly in relation to the War on Terror. It examines how their popularity within this context, has, not allowed for their voices to be heard and their subjectivities to be regained; and how, furthermore, their global positioning is leading, ironically, to further silencing of their voices and narratives.

**Sanaz Fotouhi** holds a PhD in English Literature from UNSW. Her recent monograph *The Literature of the Iranian Diaspora: Meaning and Identity since the Islamic Revolution* (2015, I.B Tauris) examines a large body of diasporic Iranian literature in English within a global context. Sanaz is also a creative writer and a filmmaker.

### **Jessica Gildersleeve, 'Traumatic Cosmopolitanism: Eleanor Dark and the World at War'**

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I think that because we are living in such times of stress there's an intellectual stirring. The writer feels this like everyone else, and his business is to express it. So when people are searching for an understanding of their problems, they naturally turn to their literature, which gives – or ought to give – a reflection, and perhaps an interpretation, of themselves and their community. (Dark 1944)

In her essay 'Wartime Cosmopolitanism,' Susan Stanford Friedman asks whether Virginia Woolf was alone in her move away from 'loyalty to the nation-state' and towards 'pacifist cosmopolitanism' (23). In this paper I propose that, instead, many women writers working during and prior to the Second World War produced works which might be identified as examples of what I term 'traumatic cosmopolitanism.' In narrativising their shared, global traumatic experience, wartime women writers effectively construct a community of (thinking about and writing about) suffering. With a focus on Eleanor Dark's wartime novel *The Little Company* (1945), this paper explores how literary responses to war in Australia compare those in other cosmopolitan centres, especially in Britain, and considers the dual sense of psychological threat and ethical responsibility which is figured in such works. This paper thus develops Sarah Ailwood's discussion in 'Anxious Beginnings' of the way in which Dark contributes to an understanding of the 'relationships between regionalism and modernism' and 'modernism's world-imaginary,' particularly in terms of her literary influences. Just as Ailwood has noted Katherine Mansfield's impact on Dark, so too, I argue, transnational figures like Elizabeth Bowen can

help us to understand the emotional discourse of war as it appears in the work of Dark, a woman discussed in Drusilla Modjeska *Exiles at Home*.

**Jessica Gildersleeve** is Senior Lecturer in English Literature at the University of Southern Queensland. She is the author of *Elizabeth Bowen and the Writing of Trauma: The Ethics of Survival* (Rodopi 2014) as well as numerous works on women, emotion and war.

### **Bridget Haylock, 'A Fragmented Life: Writing Intergenerational Trauma in Morgan Yasbincek's *liv*'**

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In this paper I engage trauma theory to analyse the narrative strategies that Morgan Yasbincek deploys in the novel *liv* (2000). I demonstrate how Yasbincek makes the expression of creative emergence from catastrophically fracturing intergenerational trauma significant as a theme and a process and how the text makes this imaginatively and effectively available to the reader. I analyse the representation in *liv* of the paradox inherent in the traumatic shattering of subjectivity and the ensuing reconstruction of subject identity facilitated through creative practice, in this example, writing. The imperative to create enables an oblique access to the foreclosed traumatic experience.

*liv* is a fictionalised account of a family's Croatian-Australian migration and, although it was short-listed for the Australian Literature Society Gold Medal in 2000, and commended by the Victorian Premier's Literary Awards of the same year, critical analysis of the work has to date been limited. As I contend, the narrative is primarily concerned with reconstruction, through the act of writing, of a subjectivity fragmented as a result of intergenerational trauma. In *liv* the text represents the experience of an extended family that moves through time and place, from 'village-time' in pre-World War Two pre-industrial Croatia, to present day Perth, Australia. This movement in the novel is enacted through a heteroglossia that is foregrounded through the use of a fragmentary structure. There are basically five characters that bear upon the polybiographical textual composition woven from family lore that is both embellished and fabricated. The entanglement of the various storylines of each character's experience creates a traumatic intergenerational family mosaic. This relates to Gabriele Schwab's theories in *Haunting Legacies* (2010), of entwined inheritances of the descendants of victims and perpetrators, although in *liv*, they are one and the same. Through a discussion of the complexity of this temporal montage, my analysis seeks to illuminate these different characters' narratives. The stylistic fragment performs the temporality of the intergenerational and traumatic memory and dis-continuity. *liv* shows how intergenerational trauma manifests and has its effect attenuated as emergent subjectivity forms through creative endeavour.

**Bridget Haylock** completed a PhD in Creative Writing at the University of Melbourne in 2014 and lectures at La Trobe University. Her research and teaching interests include Australian women writers, Australian literature by women, literary theory, feminist studies, Gothic literature, trauma studies and creative writing as research practice.

### **Suzanne Hermanoczki, 'Recovering the Familial Immigrant Journey'**

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According to Annette Corkhill's definition in *The Immigrant Experience in Australian Literature* (1995) an immigrant is 'a person who migrates to a country for the purpose of settlement' and, as a result of this move, may become 'bicultural,' possibly taking on 'two

cultures' including 'the culture and language of their new society.' Corkhill's definition is positive as it is hopeful and inclusive, but it is unlike Madelaine Hron's definition of the term in *Translating Pain: Immigrant Suffering in Literature and Culture* (2009), which includes the realities of pain, trauma, and the difficulties immigrants face as a result of migration, settlement, acculturation, and also the strained relationship or negativity often experienced towards the new country. 'Shortly after' entering the new country, Hron explains, 'immigrants experience the "shock of arrival",' which is communicated through 'feelings of disorientation, frustration, and panic'.

I analyse the 'shock of arrival,' suppressed trauma, and silenced pain of the immigrant experience in my own writing in two ways. In my creative non-fiction, I take up a testimonial form of writing based on the memories and 'postmemories' discussed by Marianne Hirsch in 'The Generation of Postmemory' (2008), in order to link past and present. In my novel-in-progress, *Our Fathers*, I also draw upon my own 'postmemorial' meditations in order to write about the second-generation immigrant experience. Recording the familial testimony, using both first-generation memories and second-generation postmemories in the form of bi-lingual intergeneration pieces, is not only vital in terms of understanding and contextualising my father's life, but also in terms of providing the testimonial trigger which enables subsequent writing to emerge.

This paper documents the author's own writing process. It starts from the initial proposal to write about her father's 'immigrant journey' (Hron) and moves through the cultural, generational and bi-lingual language challenges of undertaking such a task, namely as a result of past trauma and his death. This paper likewise explores the nature of spoken, unspoken and fragmented communication, of individual and familial memories which have been 'shared,' 'corrected ... and last not least, written down' (Assman qtd Hirsch), thus offering biculturally inflected narrative insight into the familial immigrant experience.

**Suzanne Hermanoczki** is a writer of fiction and creative non-fiction. She recently completed her PhD in Creative Writing at the University of Melbourne, which examined multicultural and immigrant texts while exploring the themes of death and photography, memory and the familial traumascapes of home and place, and the topography of the immigrant's journey. Winner of the 2014 Affirm Press Creative Writing prize for her novel-in-progress *Our Fathers*, her works on immigrant and multicultural themes have been published in various journals including *Writing from Below*, *Cha: An Asian Literary Journal*, *SWAMP* and *The Hong Kong U Anthology*.

### **Christopher Hogarth, 'Negotiating Glocality: Local Duties and the Pull of Migration in Senegalese Women's Writing'**

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This paper focuses on women's writing by authors from a relatively small Francophone African country, Senegal, in which women writers have only been publishing for forty years. I will first provide a brief overview of these works, focusing on the theme of migration that is common to all of them. My paper will then focus on the autobiographical works of Fatou Diome and Ken Bugul, two of the best-known writers from Senegal on the Francophone literary scene. Diome, a long-time resident in France, has published an extensive twenty-first-century oeuvre that problematises contemporary African migration to Europe and the gender of migrants. Diome's work asks especially how female migrants maintain local ties and responsibilities whilst in migration, and how expectations surrounding them differ from those surrounding male migrants, particularly in domestic and financial terms. She also questions the traditional role of women as guardians of the home, providing for the children of, and waiting for, cosmopolitan male

migrants who exist across several cultures but deprive their wives of mobility. By creating protagonists whose lifestyles and histories strongly mirror her own, Diome has attracted a strong following, both in a Francophone European market increasingly fascinated by portrayals of the everyday lives of its increasingly prominent immigrant population, and in an African market that often expects women to tell stories of their own lives in order to convey societal messages. Ken Bugul, Senegal's first female migrant writer, is sometimes derided for her portrayals of the sexuality of her cosmopolitan female self. In her autobiographical text *Le Baobab fou* (The Crazy Baobab Tree) Bugul critiques the continued reliance of Africa on its former colonial masters, arguing that it drives young people into a search for a cosmopolitan self that dangerously ignores traditional roots. However, I argue that Bugul, like Diome, retains her homeland in her work, and has most recently added another important dimension to her portrait of the cosmopolitan; the challenges of transnational existence within a linguistically and culturally divided "Francophone" Africa. Like Diome's main protagonist, Bugul now calls her autobiographical character Salie (Dirtied), questioning the positive effects of cosmopolitan intercultural contact. By bringing these two authors together, I demonstrate how contemporary female Senegalese writers represent a challenge to conventional tales of cosmopolitan lives.

**Christopher Hogarth** is Lecturer of French at the University of South Australia (Adelaide). He teaches all levels of French, and also works as an Italian teacher in the area. He has edited several texts on Francophone writers, and published on many Senegalese writers and thinkers, such as Ken Bugul and Fatou Diome. His other academic interests include Italian Studies and Comparative Literature.

### **Amy L. Hubbell, 'Whose Story is It? Three Women's Testimonials of the Battle of Algiers'**

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Zohra Drif, one of the notorious heroines of the Front de Libération Nationale's independence movement during the Algerian War, has in the last fifteen years been frequently recreated in literature and film. Drif, who is now a retired lawyer and politician in Algeria as well as the author of her own memoirs, planted a bomb in the Milk Bar in Algiers on September 30, 1956, which killed three people, wounded fifty and left twelve maimed – all were civilians. This terrorist act, famously depicted in Gillo Pontecorvo's 1966 film *La Bataille d'Alger* (The Battle of Algiers), is often viewed as a heroic measure instrumental in the eventual independence of Algeria. The 2008 documentary film *Les Porteuses de feu* (Fire Carriers) directed by Faouzia Fékiri engages Algerian women including Drif who testify to their willingness to participate in the FLN's terrorist activities in their fight for independence from France (1954-62). But two of the Milk Bar bombing victims have been grappling with its effects for most of their lives, and these depictions cause aftershocks that do not allow the trauma to dissipate. Nicole Guiraud and Danielle Michel-Chich were both children in the Milk Bar on the day of the attack. Guiraud, age ten, lost her left arm and saw her father gravely wounded; Michel-Chich was five when her leg was amputated and her grandmother was killed. Guiraud frequently depicts the trauma in her artwork but she sued France 3 in 2009 after airing *Les Porteuses de feu* for allegedly glorifying the terrorist act that wounded her. Michel-Chich published an open letter to Drif in 2012 in an attempt to express to her attacker what she endured. She later confronted Drif at a conference in an attempt to discuss terrorism. Guiraud and Michel-Chich both willingly and publicly recount the traumatic moment of their loss, but they remain at odds with each other about how this memory should be confronted. This paper will demonstrate how those directly affected by traumatic memory still fight for the *right*

version of their story to be told and remembered because the wounds of the past, even sixty years onward, remain unhealed.

**Amy Hubbell** is a specialist in Francophone autobiographies of exile and trauma. She is author of *Remembering French Algeria: Pieds-Noirs, Identity and Exile* (U of Nebraska P, 2015), and *A la recherche d'un emploi: Business French in a Communicative Context* (Focus, 2011) and co-editor of "Self and Stuff: Accumulation in Francophone Literature and Art" (*Studies in Twentieth and Twenty-first Century Literatures*, 2014), *The Unspeakable: Representations of Trauma in Francophone Literature and Art* (Cambridge Scholars, 2013), and *Textual and Visual Selves: Photography, Film and Comic Art in French Autobiography* (U of Nebraska P, 2011). She is currently working on her new project, 'Hoarding Memory: Covering the Wounds of the Algerian War' and she is co-editing a volume of essays with Joe Hardwick on 'Distance/Proximité' for the *Australian Journal of French Studies* (forthcoming, 2016).

### **Beth Jones, 'Picking Spaces: Location, Community and Belonging in Sapphire's *Push* and Alison Bechdel's *Fun Home*'**

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Analysis of women's writing, particularly biography, should be done with ongoing consideration of the culture experienced by and exerted upon author, text and character. This awareness of social tensions and, ideally, efforts to nullify them, has validated the ongoing analysis of autobiographical and fictional works by women through the cultural, or cosmopolitan, lens. Through the candid depictions of often marginalised realities and cultures, these texts give insight into the lives of others as well as offering a platform from which to view and discuss the impact of culture and geographical location upon the formation of identity.

Through consideration of two recent American novels, Sapphire's *Push* (1996) and Alison Bechdel's *Fun Home* (2006), I will analyse the concept of culture as voluntarily adopted after familiarisation and acceptance into a welcoming community. Specifically, this paper will concentrate on the identification of tensions not only between character and location, but also between the implied and actual authors' depiction of, and connection with, familiar and unfamiliar spaces, such as the familiar home versus the unfamiliar educational institution. Of particular interest to this paper is not only how these spaces, or locations, are accepted and rejected by individual characters in the same text but also the implications gleaned by comparison of the implied ideologies of both novels.

This paper offers a comparative study of narrative depictions of suburb and city, home and institution, belonging and otherness, as they affect the overall construction of identity. It contributes to and calls upon feminist theory while utilising cosmopolitan principles in order to place both works – and their respective characters – in a larger framework of belonging. Through close reading and interpretation of relevant theory, I seek a better understanding of both texts and the cultures that influence literary work and author.

**Beth Jones** completed her Bachelor of Arts in 2014 and is currently completing Honours in English Literature at the University of Southern Queensland.

### **Chi-Sum Garfield Lau, 'The Transformation of Conrad's Heroines in Selected African Anglophone Narratives'**

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In *Heart of Darkness* (1899), Joseph Conrad had foreshadowed the appearance of terror against women. Marlow's decision to prevent Kurtz's fiancée from learning the truth of Kurtz's final words seemingly indicates the effort made by the white patriarch to protect



white women. Marlow's "white lie" thus implies that Anglo-European women should forever be kept ignorant of the corruption of the patriarch, and therefore represents the efforts of the Anglo-European patriarchy to make its women place their trust in their husbands. In Conrad's later Anglo-European-focused works, the male protagonists Verloc and Razumov repeat Marlow's action by keeping Winnie and Nathalie respectively away from the truth of patriarchal corruption. However, as the plots of these novels grow more complicated, Conrad shows that it becomes impossible for the white patriarchs to conceal the truth forever.

I show in my paper how the experiences of the Anglo-European women in selected African Anglophone novels mirror those of the female characters in Conrad's later novels, in that the Anglo-European women living in Africa achieve only a belated recognition of the truth. Driven by the social expectation that they marry, these women fail to recognise the corrupt nature of the patriarch. This failure to achieve the necessary understanding results in these women's exposure to terror as the Anglo-European patriarch proves unable to protect the women under his care from violence. To explore the experience of Anglo-European women in Africa, I draw from Doris Lessing's and J.M. Coetzee's novels to show how these women are transformed by their subaltern experience in Africa. I affirm the Conradian suggestion that, in the contemporary context, women act as agents of terror through their subordinate experiences in the domestic sphere. This so-called "terror" on the part of women actually represents a kind of lawful resistance to the paired forces of patriarchy and colonialism.

**Chi-Sum Garfield Lau** obtained her BA and MPhil from the Chinese University of Hong Kong. She is currently a PhD Candidate in English Language and Literature at Hong Kong Baptist University. She works as a Lecturer at The Open University of Hong Kong.

**Janet Marles, 'Fragmented Memories/Fragile Histories: The Biographical Story of an Orphaned Girl and the Journey she and her Daughter undertook to piece together her Lost Familial Narrative'**

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When an Australian World War One veteran, who has been blinded in one eye on the battlefields of France, drives his car into a tram, he is killed. He leaves behind a wife and three daughters. It is 1937. Tragically, three years later the girls' mother also dies from a mysterious illness.

The girls; Gwendoline 17, Marjorie 14 and Heather 10 are put under the guardianship of their father's brother, Jock McDonald, a stock and station agent from Kaniva in regional Victoria. A silence descends over the family as the old ones feel it is best not to upset the girls by talking about their unfortunate situation.

Uncle Jock insists the girls are not to be separated. Yet it is World War Two and accommodation of any sort is very scarce. So they are boarded in a succession of houses hundreds of kilometres away in Geelong. For Heather, the youngest, it is a dozen homes in eleven years.

With only scraps of information and two small photographs Heather ponders her origins and the cause of her mother's death for over sixty years until unexpectedly, at the age of seventy-two, she is handed a shoebox containing documents that fill in some of the pieces of her story.

With this biographical story I am exploring the fragility of my mother's memory from a past of loss and absence and investigating the interplay between non-linear and linear narratives in interactive biography.

Her story is one of memory; fragments of treasured memory, as well as false memories and fictions created in the place of no memories. The biography positions memory as the most fragile of histories. It investigates the nature and reliability of memory and asks: How are memories created and retained? How is memory affected by the ways families respond to tragedy? What is remembered and what is invented? Is the remembered emotion all that is important? What evidence do we need to make memories? Are documents of an objective, dry and fiscal nature more reliable than subjective memoirs or oral histories?

**Janet Marles** gained her PhD from Griffith University and is currently Discipline Head, Photomedia, College of Arts, Society and Education, James Cook University. She has worked as a Senior Lecturer in the United Arab Emirates and in Brunei Darussalam, where she continues her current research leading a team of local graduate students and translators recording the multilingual locals' Second World War experiences of; occupation, liberation, and the subsequent return of the absolute monarchy. More details: <http://www.janetmarles.com>

### **Arti Minocha, 'Scripting Modernity: Cosmopolitan Hinduani'**

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Cosmopolitanism has been defined by Rovisco and Nowicka in *The Ashgate Research Companion to Cosmopolitanism* (2011) as 'outlooks, processes and ethico-political practices' for 'recognising multiple identities' and 'building transnational institutions.' Many strands in this enquiry conceive of cosmopolitanism as an already-constituted European political theory, with genealogy from the Stoics to Enlightenment thinkers, which desires to establish networks beyond the nation-state on the basis of universal human values. In the context of colonial experience, it is also assumed that the idea of the cosmopolitan, as with other flows of ideas, could only have travelled from the metropole to the colonies. A shift in analysis of cosmopolitanism to an empirically grounded category rather than a theoretical concern located in European thought, by Pollock et al. in 'Cosmopolitanism' and their call for archival sources to document lived practices of cosmopolitanism was an important turn in this enquiry because it drew attention to the plurality and modes of practices from non-Eurocentric locations and also opened ways to examine issues of agency, subjectivity and power-relations in cosmopolitan identities in colonial contexts. My paper deals with one such archive story.

Published in 1902 in colonial Punjab, in the context of bitter print wars between Hindus and Sikhs, *Cosmopolitan Hinduani: Depicting Muhammadan and Hindu Life and Thought in Story Form* by Susila Tahl Ram declares its intent of rising beyond the 'narrow' provincial and communal anxieties and identity politics of much of the vernacular literature published at that time in its title by claiming a cosmopolitan outlook. Simultaneously, there is an important affirmation of gendered subjectivity in the title, and which is tethered to another significant marker of identity: religion. If cosmopolitanism is inimical to territorial or communitarian boundaries, how does one 'reconcile' the seemingly local embeddedness of the 'Hinduani' with the expansiveness of the cosmopolitan? In the context of the immense theoretical, political and literary analysis generated in the contemporary fields of cosmopolitanism and cosmofeminism, the articulation of a cosmopolitan womanhood in the form of fictional life-writing in colonial India, provides an interesting perspective. I also wish to examine the novel as a set of linguistic, spatial and political practices that define a woman's cosmopolitan aspirations and her insertion into the provincial, national, cosmopolitan imaginary.

**Arti Minocha** is an Associate Professor in the Department of English at Lady Shriram College, University of Delhi, India. She started her teaching career in 1993 and since then

has taught in areas such as Modern British Literature, Modern Indian Theatre, Black American Literature, Contemporary World Literature and women's writing. Her current teaching and research interests are centered broadly around colonial and postcolonial cultural formations in South Asia. She is currently working on her PhD, which focuses on gendered print publics in colonial Punjab, and for which she was awarded the Charles Wallace grant in 2014.

**Ffion Murphy, 'In Memoriam: Women, War and Communal Lament'**

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An order to be silent was issued by Australian authorities under the provisions of the War Precautions Act (1914) to prevent Adela Pankhurst, Cecilia John, and like-minded women from singing in public 'I Didn't Raise my Boy to be a Soldier.' Originally released in the US in 1915, the song was performed by peace activists throughout the English-speaking world. During the Great War, it was the anthem of several women's organisations and it became the signature tune of Australia's Women's Peace Army until performances were banned as 'prejudicial to recruiting.' The lyrics addressed the predicament of millions of women on all sides of the conflict. Among these were the Australian mothers of some 330,000 enlisted men deployed overseas. Two out of every three Australian soldiers on overseas service were killed or wounded. In 1918, Mary Gilmore wrote, 'Let us make lamentations for our sons,/Make lamentations for our dead;/'Weeping with all the mothers of the world/Whose blood in these is shed' ('These Following Men'). During the war, newspaper *In Memoriam* columns anthologised women's writing, providing a public yet 'intimate sphere' (Susan Stanford Friedman) for their laments. A significant number of contributions appeared as verse, gave no intimation of nationalism and can be read as composed by mothers as resurrective acts partly designed to claim back their dead sons from the army, the state and the empire. The publication of these poems had the effect of breaking the imposed silence of the War Precautions Act in relation to women's loss and grief, leading to the establishment of empathetic communities of suffering. Writing, in this sense, can be regarded as participation in a ritual that 'affirms membership' of a collectivity, and 'through symbolic manipulation places the life of an individual within a much broader, sometimes cosmic, interpretive framework' (Clive Seale). Yet, this kind of writing has typically been marginalised in studies of literary responses to the war. Drawing on various theorisations of grief, trauma and testimony as well as Susan Stanford Friedman's concept of 'wartime' and 'liminal' cosmopolitanism, this paper analyses women's writing from this archive, positioning such research as a necessary form of witness.

**Ffion Murphy** is a Senior Lecturer at Edith Cowan University and coordinator of the undergraduate and postgraduate certificate and diploma writing programs. She received her PhD from the University of Queensland. Her works as author and/or editor include *The Gate of Dreams*, *Writing Australia*, *Story/telling* and *Devotion* (novel). She publishes on writing in conference proceedings, book chapters and journals and has been a writer-in-residence in Copenhagen, Denmark, and Shimla, India. A current research interest is recuperative writing relating to the First World War.

**Melanie Myers, 'The Woman Who Loved Those Yanks: The Facts and Fictions of Maureen C. Meadows and her "Narration of that Desire"'**

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Since the early 1980s Maureen C. Meadows' 1948 semi-fictionalised memoir *I Loved those Yanks!* has been cited in popular and academic histories as primary evidence of how many young women perceived and 'desired' the thousands of American servicemen who passed through Australia during World War Two. Meadows worked as a stenographer for the US

Army at their Base Section Three Headquarters (Somerville House) and *I Loved those Yanks!* is based on her diarised experiences of her time there. Primarily, historians have selected observations from *I Loved those Yanks!* that articulate a generalised 'desire' for, or fascination with, 'the Yanks.' While such citations have arguably saved Meadows' memoir from sliding into obscurity, none have investigated the inconsistencies – the fictionalised elements – between the text and the facts of Meadows' life. In particular, Meadows' presentation of herself ('Irene') as a young woman with a fiancé about whom she felt 'lukewarm,' and her actual status as a married woman with a young son. Given the social climate during the war in which married women who consorted with American servicemen were severely criticised and even condemned, Meadows' documentation of her love affair with an American officer deserves re-evaluation. First, to understand how she articulated and defended her 'desire for a Yank' while maintaining her post-war reputation as a happy wife and mother, and second, as a piece of historical women's writing that exemplifies what is now termed 'creative nonfiction.'

This paper first examines the intersections between Meadows' biography – that is, what can be gleaned of it from (primarily) *The Courier-Mail* – and her semi-fictionalised memoir. Second, I argue that *I Loved those Yanks!* should be recognised as a unique literary contribution to the historiography of Brisbane, given it is a well-written, rare first-person articulation of feminised desire in a restrictive and hyper-critical social climate arising from a distinctive moment in Brisbane's history.

**Melanie Myers** is a doctoral candidate at the University of the Sunshine Coast. Her doctoral thesis is an examination of the evolution of the home-front novel of World War II, consisting of both exegesis and creative artefact – a work of historiographic metafiction (*Tales of a Garrison Town*) – responding to her research on the Australian home-front novel. She is a sessional tutor and lecturer at USC where she teaches Creative Writing and Drama. Her speculative short story 'Savage Women' won the inaugural 'Political Edge Prize' at the 21st Scarlett Stiletto Awards (2014). Melanie was artistic director of Reality Bites Festival – a literary nonfiction writers' festival based on the Sunshine Coast – from 2012-2014.

### **Marilla North, '(Ellen) Dymphna Cusack (1902-81): From Country Convent Schoolgirl to International Cosmofeminist Crusader'**

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Feminist, socialist, novelist, playwright and journalist-writer of the 'reportage' genre, Dymphna Cusack has been my constant (metaphysical) companion for thirty-six years – since I interviewed her in 1979. Along with Dymphna came her congenials – Miles Franklin, Florence James, Jessie Street and many other marvellous women.

Dymphna was born in the Western NSW frontier gold-mining town of West Wyalong in its hedonistic heyday. Reared with her childless aunt and uncle, she enjoyed a nomadic childhood rich in Irish-Australian bush- and folk-lore, ricocheting back and forth across rural and urban NSW. A privileged secondary education at St Ursula's Convent Boarding School in Armidale gave her the transported high-culture of pre-Bismarck German aristocracy. The nuns of the exiled Teaching Order revered knowledge and creativity, and the young Dymphna, known as Nell, was an outstanding student, with a dramatic piety that was perceived as a 'Vocation.' She won the Divinity Medal and Gold Cross for each of her four years at St Ursula's. However, the family had invested in her education and she had won a University and Teacher Training Scholarship. She would become the breadwinner for the extended Cusack-Crowley clan over the Great Depression.

The first seven parts of Volume One of my biography re-create Cusack's life-story up until late 1944 when she was 'retired on medical grounds' from the NSW Department of

Education. Or, in part, on political grounds. Her extra-curricular literary and political life was increasingly a thorn-in-the-side of the conservative teaching bureaucracy. The Department's Medical Officer had confirmed the diagnosis of Trigeminal Neuralgia and Pernicious Anaemia – symptoms of what would eventually be proven (1979) to be her underlying disease, Multiple Sclerosis.

This paper will examine the next highly prolific five years of Cusack's writing life (1945-1949) when her physical disabilities caused her to rely on dictation for the creation of her works, either via an amanuensis or using the new-fangled dictaphone. Her dictation was transcribed and typed in draft for her to edit on the page before a series of cut-and-paste orchestrations of the narrative. Ironically, it is the mode of necessity now employed by this biographer.

I have followed Dymphna's tracks across Australia, and across the globe, as she sought to support the forces for justice in her society and the world. In 1949 Dymphna and her life partner, Norman Freehill, left Australia for London to take their place in the international, cosmopolitan community of those seeking a more ethical humanity, trying to forge a more just world where the individual could be freer to realise his/her own potential. Norman Freehill had just narrowly avoided charges of sedition for his CPA activities and Dymphna's ASIO surveillance file, begun in 1942, also remained open.

**Marilla North** B.A. (UNE), Dip. Ed., M.A. Hons. (UoW), R.S.A. Cert., is proud of her Steel City heritage (b Newcastle, NSW, 1945). She read Cusack's *Southern Steel* (1953) whilst attending Newcastle Girls High School (1958-62) where Cusack had taught whilst she 'lived' and researched her story in 1942-43, on the home-front of the Second World War in the shadow of the giant arms manufactory of Lysaghts/BHP. *Southern Steel* encapsulates the socio-political reality of the city, mirroring the then-recent wartime history of the North family. Marilla found the social-realist genre of 'reportage' most congenial, creating a niche for her pen-portrait features over 1970-90. She studied Post-Colonial Literatures in English at the University of Wollongong in 1991-95, with a major dissertation on Cusack's other Second World War novel, *Come in Spinner* (1951), set in Sydney. In 2001, UQP published her hybrid narrative *Yarn Spinners: A Story in Letters*, which won the 2001 FAW Biography Prize. In 2014 Marilla was awarded the Midgley Scholarship in the School of Communication and Arts at the University of Queensland to complete her PhD and the two-volume Dymphna Cusack biographical project that grew out of her commitment to women's life-story which, she believes, is the genre for our times.

### **June Owen, 'Marjorie Barnard of Sydney'**

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Marjorie Barnard (1897-1987) had a remarkably stable life. A second generation Anglo-Australian, she was born in Sydney, lived most of her life within sight of the Harbour and died 100 kilometres north of it. An only child, she never married and lived a financially comfortable life with her parents until their deaths. Her books, fiction and non-fiction, rarely stray far from Sydney, with the exception of *The Glasshouse*, set aboard a ship bound for Australia.

Her life suggests 'Sydney' rather than the 'cosmopolitan,' except perhaps mentally: she read widely and was, according to Nettie Palmer, English rather than Australian in her literary tastes. Despite this Sydney-centredness Barnard's biography constantly challenges me with difference: between the writer/subject and Barnard herself as a person who became almost another character in the story. Her main long-term emotional support came from women, yet no such close relationship between women appears in her fiction.

Barnard's personal foray outside convention demanded secrecy. But keeping her secret must have profoundly destabilised Barnard's calm and that of her fellow conspirator, her dearest friend and writing partner, Flora Eldershaw. How this seven year period of intense strain affected *Tomorrow & Tomorrow & Tomorrow*, their last major creative effort, has not been considered nor the question of whether it lay behind Eldershaw's flight from Sydney. Perhaps this last question cannot be answered. Biography has its limits. According to Hermione Lee the truth must be told —with love. But even with truth and love a biographer can never know, much less present, all a 'life.' At the very least I hope my paper may suggest that moving across the world in migration, learning to assimilate in several languages, adjusting to vastly different cultures, are not the only ways that women of Australia contribute to communication and thus understanding between the world's people.

**June Owen** is a PhD candidate in literature at UNSW, nearing the end of her thesis, a biography of Marjorie Barnard. Her life experience has been rather more cosmopolitan than Barnard's. After a Social Work Diploma at the University of Adelaide and several years working as a social worker and school teacher in Adelaide and overseas, she completed a BA at the University of Tasmania in history, economics and English and a Masters in Australian History at Sydney University, which led to a history of the Sydney City Mission – her first book. Later she wrote another non-fiction book and two novels, followed by a social history examining the place of inter-racial marriage in Australia. Her biography of Barnard is influenced by her life experience as indeed every biographers' work must be. She is trying to make it as full and as interesting as her subject, Marjorie Barnard, deserves it to be.

### **Camilla Palmer, 'White Knuckle Ride: Zadie Smith and the Journey from "Black, Woman Writer" to "Acclaimed Novelist and Critic"'**

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British novelist Zadie Smith's public persona and her identity as an author are marked, by virtue of her ethnic ancestry, with a particular quality that to her reader is transmitted as authenticity. This was never more apparent following the whirlwind reception of *White Teeth* and its young, biracial author, resulting in two things occurring: Smith, thanks to particular elements of her biography being highlighted by the media, was assumed to be an expert on all things multicultural; and her position in the literary marketplace was chosen for her – she was to be 'the voice of multicultural Britain.'

Smith has since published three further novels and is today well-known for her essays and opinion pieces which appear in prestigious publications like *The New Yorker* and *The New York Review of Books*. She draws large crowds to appearances and is often asked to comment on social issues such as migrant detention and the public library system. In addition, due to the vast amount of biographical information with which she peppers her non-fiction pieces, readers encounter personal and often intimate, biographical details about her family, her past experiences, and her day-to-day life. Her celebrity, accordingly, extends beyond the limits of the literary world she inhabits. People know her whether or not they have read her books. She has, it would seem, transformed the title of 'voice of multicultural London' into a more generalised voice of cultural authority, permitting her to keep counsel on the state of contemporary literature and 'culture' more generally – a domain traditionally occupied by white male writers and intellectuals.

The paper will investigate the ways in which Smith's non-fiction writing and public pronouncements serve as a kind of 'autobiography-by-installment,' allowing her to transcend the limitations of the 'black woman writer' tag she inherited after the publication of her first novel, *White Teeth*. It will examine Smith's body of essays and non-

fiction articles, illustrating their function as pseudo-autobiographical pieces which enable Smith to assume control of her author-persona and mould the ways in which audiences perceive her and her work.

**Camilla Palmer** is a third-year postgraduate researcher at the University of New South Wales in the School of Arts and Media. Her PhD consists of a thesis, *Past Tense and Future Perfect: The Phenomenon of Zadie Smith and the Future of the Novel* as well as a novel, currently titled *HOLOGRAMS*. Camilla tutors creative writing students at the University of New South Wales. She has had her fiction published both in Australia and overseas and was the recipient of a full APA scholarship in 2012.

### **Ann-Marie Priest, 'Baby and Demon: Woman and the Artist in the Poetry of Gwen Harwood'**

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In several letters from the early 1960s, Gwen Harwood tells her friend and fellow poet Vincent Buckley that she would rather have been happy than a poet. She would prefer to be 'a nice girl, a lovely woman' – anything other than the artist she was. She was not merely mouthing platitudes; for her, the identity of 'poet' was in direct conflict with that of 'woman.' A number of letters written over a twenty-year period show her belief that as a woman, she could only be an artist at the cost of her personal happiness. This belief was, of course, culturally determined. In the late 1950s and 1960s, when Harwood first began to publish, the cultural ideal of the domestic goddess held sway, and though Harwood developed in her poems and letters a powerful critique of the limitations of women's traditional roles, she also had a deep investment in those roles. To be a 'lovely woman' was for her entirely desirable: it meant access to love and family, and a clear and honoured place in her community.

This paper examines Harwood's exploration in a number of poems of the clash between the identities of woman and poet. It argues that when read through a biographical lens, such poems can be seen as part of an ongoing attempt by Harwood to construct for herself an artist's identity which would not be utterly inimical to her identity as a woman. Her depiction in a series of poems of the fictional musician Kröte interrogates the male Romantic artist figure, while her verse portraits of real-life painter Vera Cottew, Harwood's mentor and friend, and of fellow poet Dorothy Hewett, propound the possibilities of a female artist-figure. Nevertheless, her evocations of herself as poet in works such as 'Night Thoughts: Baby and Demon' depict the female artist as irrevocably split, the 'lovely woman' brutally cannibalised by her alter ego, the demonic artist, whose selfish and destructive pursuit of art represents the opposite of the traditional female traits of selflessness and self-giving.

**Ann-Marie Priest** is a Senior Lecturer at Central Queensland University, and the author of *Great Writers, Great Loves: The Reinvention of Love in the Twentieth Century*. She is working on a biography of Gwen Harwood.

### **Maria Quirk, 'Writing the City: Representations of London in Women Artists' Life Writing, 1880-1930'**

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At the dawn of the twentieth century London was at the epicentre of an increasingly professional and cosmopolitan global art market. A commercial and cultural hub for the networks of art exchange that flowed around the world, the city functioned as a destination for students, a marketplace for buyers and dealers and a source of inspiration and opportunity to artists from Europe, the United States and throughout the British

Empire. This was also a period when women's access to the city and its artistic infrastructure was becoming more fluid, as women expanded their participation in the cultural sphere and asserted their ownership of public, urban spaces. Travelling to London and residing independently within it became an increasingly popular and desirable goal for women artists from around the world, seeking to engage not only with the city's art schools and commercial galleries, but also with the social networks and communities located throughout London's artistic districts. London's appeal to these artists was greater than the physical resources and commercial opportunities it housed; living and flourishing within this cosmopolitan metropolis and finding acceptance within its artistic enclaves was a symbol of independence and of artistic legitimacy. The paper investigates the representation of London in the autobiographies and memoirs of women artists from Britain and throughout the colonial world between the years of 1880 and 1930. It will explore what the city meant to the women artists who travelled there, the opportunities and challenges it presented and the lived experience of women's interactions with the gendered spaces of the city's art world. Tools of self-presentation, these memoirs were used by women artists to assert their professional status and identity by affirming their familiarity and standing within London's artistic community.

A proactive and creative researcher, **Maria Quirk** is a final-year PhD candidate in the School of Historical and Philosophical Inquiry at the University of Queensland. She is a medallist at the same university, where her research looks at the professionalisation of female artistic practice in Britain, between the years of 1880 and 1914. She is passionate about pursuing interdisciplinary research on women and the arts in the nineteenth century, with a keen interest in the history of the professions, women artists and colonialism and the development of the modern art market. Maria has contributed papers to conferences and symposiums both within Australia and internationally. Her research on female-run art schools has been published in the *Woman's Art Journal*.

### **Shamara Ransirini, 'Embodied Encounters: Inter-Subjectivity in Reading Niromi de Soyza's Memoir *Tamil Tigress*'**

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Niromi de Soyza's memoir, *Tamil Tigress* portrays a young woman's life as a combatant for a year in the militant Tamil nationalist organisation, Liberation Tigers of Tamil Eelam (LTTE), in the early stages of the thirty year old war in Sri Lanka. Published in Australia in 2011, two years after the war in Sri Lanka officially 'ended,' de Soyza's memoir has generated a considerable amount of controversy: some critics even contesting her active participation in the nationalist struggle. My objective in this paper, rather than to explore the 'authenticity' in de Soyza's claims to militancy however, is to complicate my own 'encounters' with her narrator's embodied process of 'becoming' and 'un/becoming' a militant subjectivity (the narrator notes that she left the LTTE voluntarily after a year). Drawing from Sara Ahmed's position that reading can be an 'encounter' which involves a meeting between bodies and texts, that shapes embodied subjectivities, I explore how such a series of encounters with de Soyza's memoir, configure and reconfigure the narrative of my own embodied self: the constant negotiation between my subject-position as a Sri Lankan woman who had lived through Sri Lanka's civil war, and 'escaped' its most apparent brutalities, and de Soyza's emergent narrative- self, who was drawn into the midst of its military operations. However, rather than assume a sense of self that is unique, I contend, the re-narrativising of selves that occur in such encounters, including my own, allows for a recognition that subjectivities are continuously re-constituted through spaces of inter-subjectivity, and as does Susan Speary in a different context, I contend that this gestures to how our narratives of becoming, rather than compliment, intersect and inform each other in complex and myriad ways.



**Shamara Ransirini** is a lecturer in the English Department, University of Sri Jayewardenepura, Sri Lanka. She is currently a PhD candidate in the School of Communication and Arts at the University of Queensland. Her thesis explores the literary representations of women militants in anti-state political struggles.

**Laura Roberts, 'The Philosophical Significance of (African) Women's Writing'**

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In a special issue on African Philosophy in the *South African Journal of Philosophy* feminist philosopher Louise du Toit suggests that 'it is at least plausible to assume that African women are not simply passively excluded from the echelons of philosophy, but that they seem to have actively chosen other avenues for intellectual expression, notably literature or fiction writing'. Du Toit ultimately argues that we must pay attention to the philosophical significance of African women's literature and, in doing so, recognise the challenge this tradition poses to the tradition of Philosophy. She writes:

Resisting western philosophy's tendency to subsume African women under the notion of 'Man,' African women tell stories about their situatedness in the world. The narratives within this tradition do not only simply or merely 'reflect' an African women's world, but it is to a large extent the founding political gesture with which African women deconstruct masculine and imperialist points of view on the world which claim to be neutral, but which in reality conform largely to masculine and colonial or neo-colonial desires and need ... These stories challenge and undermine the impulse of the masculine 'colonisation' of the feminine, whereby masculinity (like the west, and sometimes in collaboration with it) tries to break free from its need to hear its story told by the women. (423)

In this paper I will explore the consequences of du Toit's arguments with reference to women's auto/biography, and in particular to Deborah Levy's 2014 work *Things I Don't Want To Know* and Gcina Mhlopo's auto/biographical fiction. Using work by Gayatri Spivak and Luce Irigaray to provide a framework in which to read both Levy and Mhlopo, I explore the ways in which (African) women's auto/biography challenges the traditional definition of Philosophy. In doing so, I also problematise the term 'African' in relation to my claims regarding (African) women's auto/biography. Additionally, I explore how these two women writers challenge mainstream feminist discourses. I examine how these voices speak across the (traditionally defined) borders of space and time to disrupt the neo-colonial, patriarchal and racist phallogocentric logic in which we are all, albeit differently, situated. Ultimately, I aim to explore the philosophical significance of the narratives that these women offer us.

**Laura Roberts** recently completed a PhD in Philosophy at the University of Queensland entitled *An Alchemy of Radical Love: Luce Irigaray's Ontology of Sexuate Difference*, and is a Post-Completion Fellow in the School of History and Philosophical Inquiry. She currently teaches philosophy at the University of Queensland and is a founding member of the community-based Queensland School of Philosophy. Laura has a chapter coming out in June 2015 in an edited collection by Luce Irigaray entitled "Cultivating Difference with Luce Irigaray's *Between East and West*". Her research interests lie at the intersection of feminist philosophy and de/postcolonial thought, and she is currently exploring the philosophical significance of women's writing in post-apartheid South Africa.

**Patricia Juliana Smith, 'Auto-da-Fay: Fay Weldon's Feminist Cosmopolitanism in Her Autobiographical Writings'**

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In her novels and short stories, Fay Weldon, one of the most enduring feminist authors of the 1980s, has presented her unique form of feminist cosmopolitanism. Born in London in 1932, to an British couple who migrated to New Zealand, and returned to England as a teenager after the Second World War, Weldon became conscious at an early age of the dichotomous relationship between colonised and coloniser, as she reveals in her 2002 autobiography, sardonically entitled *Auto-da-Fay*. That her family gradually became an all-female one comprising four generations of artists and writers who traveled the globe either following or escaping from the men with whom they were involved has only sharpened her awareness of the manner in which cosmopolitanism affects women's lives.

Examining Weldon's biography through the critical lenses of Carol Breckenridge, Edward Said, and Kwame Anthony Appiah, and basing my argument on the principle that separatism and nationalism exist in opposition to cosmopolitanism, I will explore how she has expressed her concerns, not only in *Auto-da-Fay* but also in earlier works such as *The Life and Loves of a She-Devil*, her satire on the arms trade in *The Shrapnel Academy*, her controversial polemic against the separatism of Thatcherite multiculturalism and defence of Salman Rushdie's *Satanic Verses* in *Sacred Cows*, and, in her more recent works, her intergeneric fiction *Kehua!* In doing so, I will demonstrate how she has arrived at her perceptions and convictions through a vast range of life experiences.

**Patricia Juliana Smith** is Associate Professor of English at Hofstra University in New York. She is the author of *Lesbian Panic: Homoeroticism in Modern British Women's Fictions* (1997) and is currently at work on *Britannia Waives the Rules: The Permissive Society in 1960s British Literature and Culture*. She is also the editor/co-editor of various collections of essays, most recently *Elizabeth Bowen: Innovation, Experiment, and Literary Reputation* (forthcoming, Northwestern), co-edited with Jessica Gildersleeve.

### **Rachael Swain, 'Gudirr Gudirr – Calling a Warning'**

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This paper will discuss the biographical solo dance theatre performance *Gudirr Gudirr* co-created and performed by Malaysian Aboriginal dancer Dalisa Pigram and designed by Chinese Aboriginal visual artist Vernon Ah Kee. Drawing on my role as co-artistic director of *Marrugeku*, together with Pigram, and as co-creator/dramaturg on the production *Gudirr Gudirr*, I will outline a cosmopolitical performance process and outcome drawing on individual stories and community histories. I will show (on video) and discuss key scenes of the production and outline the working process to create a dance theatre language and a dramaturgy to express the navigation of plural loyalties to multiple cultural backgrounds. I will briefly outline the legacy of the pearl shell industry for young people today in the Indigenous community of Broome, Western Australia. Broome shares common histories of immigration with the Torres Strait Islands amongst other communities who experienced the impact of the boom in harvesting pearl shell for buttons in the first half of the 20th century. The Torres Strait Islands and Broome were both made exempt from the 1901 Australian Immigration Restriction Act (the White Australia Policy) in order to allow indentured Asian workers to carry out the hard labour of the pearling industry. This led to relations between the immigrant Japanese, Chinese, Malaysian, Indonesian and Filipino workers and local Indigenous women, despite being illegal under the Western Australian government's strict co-habitation laws put in place to control Aboriginal peoples lives. The legacy of this period, for young people who come from multi-ethnic-Indigenous backgrounds, is explored in *Gudirr Gudirr*.

**Rachael Swain** is a founding member and co-artistic director (with Dalisa Pigram) of *Marrugeku*. Rachael directs *Marrugeku*'s productions, created in situ in remote Indigenous communities, including *Mimi* (1996), *Crying Baby* (2000), *Burning Daylight*

(2006) and *Buru* (2010) and most recently *Cut the Sky* (2015). Rachael is also a founder and director of Stalker Theatre in Sydney, creating large scale dance, circus and multimedia productions. She is the dramaturg and creative producer for Marrugeku's *Gudirr Gudirr* (2013) touring nationally and internationally in 2013-2015. She is currently supported by the Australian Research Council to further practice lead research into dance and dramaturgy as Listening to Country at a time of global environmental change.

### **Jessica White, "I Felt this Landscape Knew I Was There": *The Lake's Apprentice* and Autoecobiography'**

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Annamaria Weldon's *The Lake's Apprentice* (2014) is an autoecobiography of the chain of lakes between Mandurah and Bunbury on the south west coast of Western Australia. The term 'ecobiography' emerged in literary criticism in 1998, with Cecilia Farr and Phillip A. Snyder defining it as 'a life-story constructed according to a pattern divined internally through the Self's interaction with the external environment, especially Nature, the multiple exchanges between which re(present) a kind of ecosystem of the Self'. The form's representation of the interaction of a self with their environment stems from the growing critical responses in the humanities to the natural world and our place within it. It reacts against the anthropocentrism of biographies and autobiographies that, since the Enlightenment, have highlighted the pre-eminence of the human, and focuses instead upon our shared materiality with our natural environment.

While there are numerous accounts of humans observing, enjoying and deriving respite from the natural world, often in the form of grief or rambler narratives, biographies or autobiographies that represent human protagonists in concert with their ecosystems are less common. Weldon, in weaving together images, poems, nature notes and Bindjareb Noongar stories and impressions, melds her biography of the lakes with an autobiographical account of dislocation from her Maltese home and subsequent loss of creativity. She invests her surroundings with knowledge and agency, destabilising the demarcation between the human and non-human. Her work demonstrates how the specificity of particular environments, and our relationship with them, is threatened by local and global inaction on climate change.

**Jessica White** is the author of *A Curious Intimacy* (Penguin, 2007) and *Entitlement* (2012). She has a PhD from Birkbeck, London, and her short fiction, essays and poetry have appeared in numerous Australian literary journals. She is the recipient of funding from Arts Queensland and the Australia Council for the Arts, which has included a writing residency at the B.R. Whiting Studio in Rome. Jessica's website is [www.jessicawhite.com.au](http://www.jessicawhite.com.au).

### **Jessica Wilkinson, 'Contemporary Long Poems and the Feminist Biographical Perspective'**

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This paper examines long poems by contemporary women poets that represent examples of 'poetic biography,' to consider the diversity of ways in which feminist poets are writing/documenting the lives of historical figures. I am chiefly concerned with investigating the potential for poetry to expand the field of biographical writing in relation to the female historical voice (as both the writer and the written). I will conclude with an attempt to understand the influences and motivations behind my own poetic-biographical works *marionette*, *Suite for Percy Grainger* and a work-in-progress dual biography on George Balanchine and Lucette Aldous, and how the conception and

construction of these works has been driven, in part, by my own feminist politics and poetics.

**Jessica L. Wilkinson** is the founding editor of *RABBIT: a journal for nonfiction poetry* and has written several articles on 'poetic biography' and 'nonfiction poetry.' Her first book, *marionette: a biography of miss marion davies* was published by Vagabond in 2012 and shortlisted for the 2014 Kenneth Slessor Prize. Her second poetic biography, *Suite for Percy Grainger*, was published by Vagabond in 2014. In 2014 she received a Marten Bequest Travelling Scholarship to research her third poetic biography, *Music Made Visible: A Biography of George Balanchine*. She won the 2014 Peter Porter Poetry Prize and is Senior Lecturer in Creative Writing at RMIT University, Melbourne. She is a member of the nonfictionLab research group.

### **Frances Wyld, 'Using World Myths to Animate the Self and Cross Borders within Indigenous Life Writing'**

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Indigenous biographies and autobiographies of the previous century made a great impact but also faced criticism from both Indigenous and non-Indigenous scholars. Two examples are *My Place* by Sally Morgan (1988) and *Follow the Rabbit Proof Fence* by Doris Pilkington (1996). How then does the next generation of Indigenous women life writers make impact and contribute to this body of work? As an Indigenous academic I took a lean-in approach; if my Grandmother's story (*Follow the Rabbit Proof Fence*) is branded as myth I will take advantage as a communication theorist using the storytelling conventions of mythography (Campbell, 1975) Indigenous Storywork (Archibald, 2008; Martin, 2008) and semiotics (Barthes, 1972; Kristeva, 1980) to animate the self and cross global borders. This method softens the impact and allows the story teller to use the power of established archetypes to walk alongside as companions experiencing complex lives. It is a method that travels: by following the Indigenous Storywork methodology of respect, reciprocity and relatedness, it finds connections with other lived experiences (Öhman & Wyld, 2014). Myth is neither true nor false but dominant myths take on the patina of truth and are used to oppress the Other. All lives are storied, we live within narratives constructed by the self and by society; my life is storied and I write it intentionally as myth. I do not have to argue if I am authentic, to prove my Indigeneity. Modernity and child removal practices have put me elsewhere; in a place where I can use the language of a scholar. And I will not find a way to 'go home' as my esteemed predecessors have within their ground breaking work, for I am home within this world of global citizenship.

**Frances Wyld** is a Martu woman and Doctor of Communication who uses Storywork as an academic method. She is currently working at the University of Adelaide teaching and developing curriculum within the field of Indigenous knowledges. Her most recent publication is a co-authored chapter with Swedish Sāmi scholar May-Britt Öhman blending history and Indigenous life writing, *Ngapartji Ngapartji: In Turn in Turn: Ego-histoire, Europe and Indigenous Australia* (ANU P, 2014).

### **Emily Yu Zong, 'Transnational Allegory, Domestic Cosmopolitanism: Towards a Cosmofeminine Space in Shirley Lim's *Joss and Gold*'**

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Literary allegories can be strategised to mediate our readings of the hegemonic historical past as an open discourse subject to imaginative reconfiguration. Writing from culturally deterritorialised spaces, the Malaysian-American writer Shirley Geok-lin Lim allegorises,

in her novel *Joss and Gold* (2001), the bildungsroman of the Chinese-Malaysian female protagonist Li An. Li An moves from interracial scandal to autonomy and empowerment in a manner that disavows forms of victimisation that occur in Orientalist narratives such as *Madame Butterfly* and nationalist myths. The novel articulates the transformative powers of fiction, through allegorical juxtapositions and motifs drawing parallels between Li An's past life in Malaysia where polemical politics confine her to essentialised ethnicity while neglecting her hybrid cultural upbringing under British education, and her present life in Singapore where she has fashioned, in what I call "domestic cosmopolitanism," a subject self that bridges feminist ethics of care with cosmopolitan ideals. The novel's construction of domestic cosmopolitanism rests on its disruption of binary categories of the public and the private, the past and the present, and the local and the transnational, which constitutes, amidst corresponding ambivalence, the envisioning of a cosmofeminine space. *Joss and Gold* thus opens up readings of Asian women beyond Orientalist and nationalist victimology, as well as reinstating the possibility of engagement with gendered processes of globalisation.

**Emily Yu Zong** is a PhD candidate in English literature in the School of Communication and Arts, The University of Queensland. Her thesis is entitled *Unlearning Othering: Asian-Australian and Asian-American Women's Writings*. A recent article is "Rethinking Hybridity – Amputated Selves in Asian Diasporic Identity Formation" in *Worldmaking: Literature, Language, Culture* to be published this year. Before commencing her PhD, she worked on translation theory in diasporic Chinese literature.