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Australia-South Asia: Contestations and Remonstrances
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Keynote Speakers
Isabel Carrera
Simone Lazaroo
Chandani Lokugé
Helga Ramsey-Kurz

Book of Abstracts
Plenary Lectures

Simone Lazaroo (Murdoch University) and Isabel Carrera (University of Oviedo), “Uncertain Meetings”

When Australian Prime Minister Malcom Turnbull gained access to President Elect, Donald Trump, through the mobile phone number he obtained from Trump’s golfing buddy, Greg Norman, he effectively reaffirmed the primary relationship between Australia and its old ally, the US. In contrast, Shadow Minister for Foreign Affairs Penny Wong, of Asian and Anglo-Saxon parentage, echoed our left-wing ex-Prime Minister Paul Keating’s call for Australia to align politically and economically as part of Asia.

The moment once again recentred discourses that debate Australia’s position as primarily of the Western or Asian worlds. Some fiction writers, including Simone Lazaroo, prefer not to directly engage in such discourses, but represent instead the embodied experiences of individuals’ struggles for meaning and identity alongside such discourses, and sometimes despite them.

This paper considers how Australia’s relationship with Asia circulates in some of Lazaroo’s fiction, often dealing with the embodied effects on children and adults. Some of her earlier novels draw partly on her experience of growing up during the last decade of the White Australia Policy, in a neighbourhood where the only dark-skinned bodies were her father and two siblings, who sometimes bore the brunt of racist taunts. Lazaroo’s more recent short fiction, “The Asian Disease”, “Bodies of Water” and “That Eurasian Thing” continues to examine the ambiguities of Eurasian bodies, and of individuals living at the juncture of Asian and Western cultures. Our paper will ask how we might understand the writing and reading of such individuals’ embodied experience in the contemporary globalized context of Australia and Singapore. It will consider such writing as a kind of memorialisation of the city and its inhabitants, inscribing individuals into literature as it ‘places’ them in urban spaces. Drawing on Ien Ang’s extended analysis of Australia’s discourse of Asianness, and of hybridity as everyday survival strategy, the paper will consider the cruciality of urban encounters in confronting the gaps between political discourse and the practice of everyday life.

Biographical notes:

Writer and Senior Lecturer in Creative Writing at Murdoch University, Western Australia, Simone Lazaroo is the author of novels The World Waiting to be Made (1994), The Australian Fiancé (2000), The Travel Writer (2006), Sustenance (2010) and Lost River: Four Albums (2014), as well as short stories published in Australia, North America, England and recently in Spain (in a bilingual edition). Her fiction and research often focuses on the experiences of people living at the juncture of cultures, including migrants, and on the contexts of tourism and travel in relation to practices of consumerism, photography and the memorialization of urban space. She has recently been focusing on post-GFC interactions between locals and tourists at urban sites.

Isabel Carrera Suárez is Professor in English at the University of Oviedo. She has published widely on the intersections between feminism and postcolonialism, particularly as reflected in fiction by Canadian, Caribbean and Australian authors. Recent publications deal with representations of the urban in transnational contexts, and include Reading Transcultural Cities (coedited, 2011) and a discussion of the aesthetics of pedestrianism in post-diasporic cities (Interventions 17:6, 2015). Her contribution to the Oxford History of the Novel in English, on Canadian multicultural and transnational novels, is forthcoming in 2017 (OHNE vol. 12, ed. Howells, Turcotte and Sharrad).
Chandani Lokugé (Monash University), “‘Carrefour - he said - meeting place. Curves without edges’: Writing Sri Lanka in Australia”

Sri Lankan migration to Australia commenced in the later nineteenth century with a small group of men who journeyed in the S. S. Devonshire to Northern Queensland to labour as cane cutters in the sugar plantations of Mackay and Bundaberg, or as boatmen or traders to Thursday Island. Their history is sparsely documented; their stories of border-crossing adventure, isolation and assimilation are little more than a faint whisper that haunts the memory. Now, Sri Lankans make up the fifth largest Asian community in Australia in a mosaic of professionals and students, families, refugees and asylum seekers. Sri Lankan migrants carry with(in) them some of South Asia’s oldest civilizations admixed with (mainly) Portuguese, Dutch and British influences. Through a collage of creative compositions that contest Australian political agenda and media propaganda on South Asian migration to Australia, this paper aims to offer alternative ways of understanding the Sri Lankan-Australian migrant experience from then to now.

Biographical note:
A former Australian Commonwealth Scholar from Sri Lanka, Chandani Lokugé is Associate Professor of Literary Studies and Creative Writing at Monash University, Australia. She founded and directed the Monash Centre for Postcolonial Writing from 2002-2012, and currently coordinates the South Asian Diaspora International Researchers’ Network (SADIRN) that she founded in 2015. She has published fourteen books that include a book of short stories entitled Moth, and three novels, If the Moon Smiled, Turtle Nest and Softly, as I Leave You that was awarded Sri Lanka’s Godage National Literary Award for Best Novel 2013. Chandani’s creative work has been translated into French, Greek and Hindi. Among her academic publications is the Oxford Classics Reissues series of Indian Women’s writing that includes Toru Dutt: Collected Prose and Poetry (2008; 2nd edition 2011). She is guest editor of special issues of Moving Worlds, New Literatures Review and Meanjin, and co-editor with Janet Wilson of the special issue of the Journal for Postcolonial Writing entitled Realigning the Margins: Asian Australian Writing (2016). She held the Ludwig Hirschfeld-Mack Chair in Australian Studies at Freie University Berlin in 2012; Le Studium Inaugural International Research Chair in Creative Writing, Le Studium Loire Valley Advanced Studies Institute, in 2012-13; and was Visiting Professor at the Department of New Anglophone Literatures and Cultures, Goethe University Frankfurt in 2015, and at the Humanities Centre, Harvard University in 2008.

Helga Ramsey-Kurz (University of Innsbruck), “Shades of Denial: Australian Responses to Foreign Possession and Dispossession”

Having peaked at just over 20,000 in 2013, the number of boat people arriving in Australia dropped sharply after intensification of border protection in the following year. On 10 October 2016 Australia was able to celebrate the 800th day without a single refugee reaching its shores. Even so, asylum and boat people have remained subject to fierce public debate, not least because of the controversial off-shore processing of asylum claimants conducted especially in the detention centres on Nauru and Manus Island. By comparison the over 1,500 Chinese nationals who have been granted so-called “significant investor” visas introduced in October 2012 have received little public, let alone scholarly attention; neither have the thousands of Asian millionaires investing in second-home ownership in Australia every year. Several hundreds of them have been found guilty of breaching foreign property law. Despite this, Australia’s immigration control clearly targets the poorest and most vulnerable victims of political prosecution.

My paper responds to this injustice by comparing the perception and cultural representation of boat people and millionaire migrants in Australia. In the process it will depart from routine interpretations of resentment against asylum seekers as a straightforward expression of racism (and
in the case of Australia, as a resurgence of Antipodean Yellow Perilism). Drawing on the work of migration scholar Bridget Anderson and critical theorist Nancy Fraser it will instead show how such resentment and the policies that breed it are more productively seen in relation to the growing social and economic differences caused by global neoliberalism. Under this perspective, literary responses to official Australia’s handling of asylum seekers, as well as to the fear and hatred this handling creates, can be read as appeals to a sense of sameness between asylum claimant and citizen based on the shared experience of economic and political degradation and insecurity.

Biographical note:

Helga Ramsey-Kurz is Associate Professor of English literature at the University of Innsbruck. Her research interests include migrant writing and postcolonial literatures and theory. At present she is working on a book provisionally titled *Hidden Treasures: Ways of Not Seeing Wealth*, while organising a writing project with refugees from the Near and Middle East in Austria. Her publications include *On the Move: The Journey of Refugees in New Literatures in English* (with Geetha Ganapathy-Doré, 2012), *Projections of Paradise: Ideal Elsewhere in Postcolonial Migrant Literature* (with Geetha Ganapathy-Doré, 2011), *Antipodean Childhoods: Growing Up in Australia and New Zealand* (with Ulla Ratheiser, 2010) and the monograph *The Non-Literate Other: Readings of Illiteracy in Twentieth-Century Novels in English* (2007). She is Chair of the European Association for Commonwealth Literature and Language Studies (EACLALS).
Andrew Hock Soon Ng has stated that “Asian literature is rich with narratives of haunting, the uncanny, and the monstrous”; furthermore, reading these tropes through a Gothic lens, despite its Western history, can bring into focus concerns otherwise “obfuscated and peripheralized”.

The work of Simone Lazaroo, a Eurasian writer born in Singapore who has resided in Australia for most of her life, brings us to this issue from a different angle. In her doctoral exegesis (2004), Lazaroo openly articulates her desire to recuperate her cultural heritage, which problematizes any strict sense of the ‘authentic’ in her work, particularly in such novels as *The Australian Fiancé* and *The Travel Writer*. The revenant and haunted house might be read as manifestations of this desire, translated into such narrative images, as the family homes in these novels, or the Uncle who “night flies”, particularly in regard to memoir and its investment in notions of home and dwelling.

Lazaroo does not claim the term Gothic; nor do I seek to impose it. Rather I am interested in Goldman and Saul’s point that the apparent “return” of the trope of “haunting” relates to the unprecedented movement and dislocation of people across the globe. Thus, I will consider how we might use the gothic lens to tease out implications as Lazaroo engages in a kind of hybrid text that openly seeks to do the work of postmemory, that is, remembering the memories of traumatised generations who came before us, seeking to reanimate the past without appropriating it. At the same time, I build on the idea from Derrida that the revenant may be a return, but it is also originary, and “begins by coming back” (*Spectres of Marx*).

**Biographical note:**

Not available.

Valérie-Anne Belleflamme (University of Liège), “All Saved from Drowning? Afghan Refugees in Australia and Words Written in ‘The Ocean’: A Short Story by Gail Jones”

Gail Jones’s short story “The Ocean” was published in 2013 as part of an anthology edited by Thomas Keneally and Rosie Scott. Entitled *A Country Too Far: Writings on Asylum Seekers*, this anthology aimed to ask “some of [the] most admired Australian writers to bring a different perspective and depth to the public debate on asylum seekers”. With “The Ocean”, Jones takes up the challenge quite successfully and, I may also add, quite literally or meta-discursively.

The short story’s two interwoven narratives are articulated following an ebb-and-flow movement that enhances the text’s play with the notions of liquidity and time. This is reminiscent of French philosopher Michel Serres’s view of time as made of counter-currents, undertows and turbulences. These liquid folds allow for originally distant points – with no link whatsoever – to become close, superimposed. This then creates an effect of strangeness which Jones cultivates, as when she claims that, since “we’re always in a forward-backward rhythm, not often fully here in the present moment” and “our present is inflected and intercepted by the past and the future, pleated and folded,” this means that, “if we were to see our contemporary world with the eyes of the future, we might see it suddenly aestheticized and made endearingly strange”.

By focusing on Jones’s play with perspectives, her narrativisation of folds, and the intertextual link with Primo Levi’s *The Drowned and the Saved*, my paper will seek to investigate how Jones’s writing not only claims an ethical and moral dimension but also takes up a political stance: it is by writing from multiple perspectives and thus forging unexpected connections, allowing people of different backgrounds, cultures and religions to interconnect, that Jones voices resistance to the narrow-mindedness of those who are privileged in today’s world-wide migration crisis.
Biographical note:

Besides her work as a graduate teaching assistant, Valérie-Anne Belleflamme is currently working on a doctoral dissertation on temporality and the craft of fiction in Gail Jones’s literary oeuvre at the University of Liège. Her research interests are in postcolonial studies and Australian literature, as well as in narratology and phenomenology. She is also a member of CEREP, the research unit in postcolonial studies at the University of Liège. Her MA dissertation was entitled “The Australian Apology in Fiction: Gail Jones’s Sorry”. Chief publications include two double-blind peer-reviewed articles: (1) “‘Shakespeare Was Wrong’: Counter-discursive Intertextuality in Gail Jones’s Sorry” (in Journal of Postcolonial Writing, 2015) and (2) “Saying the Unsayable: Imagining Reconciliation in Gail Jones's Sorry” (in English Text Construction, 2015). Valérie-Anne has also published an interview with Gail Jones titled “Unfolding Time with Gail Jones: An Interview” (in The Postgraduate Contemporary Women’s Writing Network, 2016).

David Callahan (University of Aveiro), “The Australian Response to East Timor’s First Feature Film - Beatriz’s War”

In 2013 East Timor started showing its first and only full-length feature film, A Guerra da Beatriz in its original Portuguese title (albeit spoken in Tetun and Indonesian), Beatriz’s War in English. The film was written by an East Timorese, Irin Tolentino, with assistance from naturalised Italian in Australia Luigi Acquisto, and co-directed by East Timorese Bety Reis and Acquisto. Acquisto’s support was key in enabling much of the post-production and logistical support for Beatriz’s War to be carried out in Australia, in addition to important amounts of funding, both crowd and sponsored. Even if there had not been the material involvement of Australia, however, the interpellation of Australia in East Timor’s history is implicit, whatever references to Australia are made, and in the case of this film there are significant references to Australia. Accordingly, this paper deals with the Australian response to the film during the period when it was screened at film festivals as well as having a limited general release throughout Australia.

Biographical note:

David Callahan is an Associate Professor at the University of Aveiro, Portugal. Author of Rainforest Narratives: The Work of Janette Turner Hospital and editor of Australia: Who Cares? and Contemporary Issues in Australian Literature, his most recent work has mostly dealt with the processing of East Timor in the West.

Vanessa Castejon (Université Paris 13), “Contesting Distance from the Object of Study: Researchers’ Narratives through Ubuntu and Egohistoire” (with Paula Horta)

This “presentation/workshop” is based on the respective works of Paula Horta and Vanessa Castejon on the concepts of Ubuntu and Egohistoire. Contesting the absence or the negation of shared history between the researcher and the researched, they will introduce the notions and present examples: they will have asked participants, prior to the conference, to make 180 seconds movies in which the participants would present their research and apply their methods of research to themselves, exploring the links between their research and their own story/History with the help of their own images.

Paula Horta will draw on the notion of interrelatedness encapsulated in Ubuntu, the Southern African Weltanschauung that introduces a paradigm shift from an individualistic worldview prevalent in the West to a communitarian form of becoming, belonging and sharing. In this context, narrating experience becomes part of a communal process of sharing self-reflexive stories that develops a sense of interdependence and reciprocity among researchers working in, amongst other areas, minority studies.
Vanessa Castejon will draw from Pierre Nora’s concept of Egohistoire, which she has applied in the past to researchers working on Indigenous studies in Australia or Europe. As theories become “local”, centred on the story/history of the researcher, they connect the research to the researcher and offer a new perspective.

Biographical note:

Vanessa Castejon is an associate professor at University Paris 13. Her work has explored Australian Indigenous political claims, self-determination and sovereignty (Les Aborigènes et l’apartheid politique australien, L’Harmattan, 2005). She currently focuses on the image of Indigenous people in France/Europe and transcultural history. In 2014, she co-edited a volume entitled Ngapartji, Ngapartji, in Turn, in Turn: Egohistoire, Europe and Indigenous Australia (ANU). Her own egohistoire was published in a volume edited by Frances Peters-Little, Ann Curthoys and John Docker, Passionate Histories: Myth, Memory and Indigenous Australia, in 2010.

Mridula Nath Chakraborty (Monash University), “Australian-South Asia Migration: Changing Concepts of Citizenship” (panel presentation with Klaus Stierstorfer and Janet Wilson)

This panel proposes to address questions concerning the familiar practices and concepts of citizenship raised by increased migration from South Asia to Australia, with reference to the panelists’ current research in diaspora studies and readings of Asian Australian literature. Referring to the inadequacies and limitations of the state-centred distribution paradigm of Australian citizenship that transnationalism and the Asian diaspora in Australia have exposed, and to the seemingly more inclusive concept of multi-cultural citizenship, the panelists will discuss literary representations of tensions within citizenship that might have effects on legal interpretations and categories, noting as case studies particular challenges to or questionings of the practices and policies of citizenship.

Issues that may be covered include grievances caused by national exclusions, the status of refugees and statelessness, neo-racist hostility, the restrictions of immigration law, the socio-economic integration of migrants. The approach will be interdisciplinary and will draw on the well-established intersection between legal and literary studies insofar as these interface with Citizenship Studies, in focusing on how literary representations can point to the re/framing of questions of citizenship in relation to legal frameworks.

Mridula Nath Chakraborty (Monash University), “‘In the alien soil they tried to serve…’: Alien Outsiders on the Literary Map of Australia”

South Asian literature in Australia remains a largely unexplored and unexamined one, even though South Asian presence, expressed in myriad different ways, is registered at every moment of the “settlement” of the continent. Unlike diasporic literatures in other settler nations like Canada and the US, Australian–South Asian literature sings to a different tune that can be traced back to the foundational story of the nation. From the annals of nationalist magazines like The Bulletin and Quadrant, through literary journals like Southerly and Meanjin, to contemporary digital fora like Peril and Seizure, contributions by writers from the Indian subcontinent map the literary landscape in complex negotiations and narratives of literary being and belonging. This paper will look at some examples of such tales told over time.

Biographical note:

Dr Mridula Nath Chakraborty is Deputy Director of the Monash Asia Institute at Monash University, Melbourne. She has edited Being Bengali: at home and in the world, an enquiry into the intellectual history of this linguistic group from Bangladesh and India (Routledge, 2014). She is the co-editor of Abohelaar Bhangon Naame Booke/Broken by Neglect, a bilingual edition of Nunga
Ralph Crane (University of Tasmania), “Place, Object, Text: Anglo-India in Australasia” (with Jane Stafford)

In the nineteenth century the “webs of empire” that connected Anglo-India and Australasia were numerous, complex, and diverse. In the twenty-first century traces of those webs are inscribed on the cultural landscapes of Australasia—in place names, in displaced material objects, and in the texts of empire.

How should we now trace, describe, and assess these particular webs of connectedness? Are there new methodologies to be developed by drawing on imperial history, cultural geography, and literary criticism which might lead to productively nuanced results?

This paper will introduce some of the ties that bound Anglo-India and Australasia in the century from 1820-1920. First, it will chart the imprint of Anglo-India on the landscapes of Australia and New Zealand—preserved in place names, military and domestic architecture, botanic gardens, and graveyards. Second, it will explore the collections of museums and other cultural institutions to outline the circulation of the material objects of Anglo-India. Third, it will consider some of the cultural texts—fiction, memoir, travel writing—that narrate the ties between the two regions.

These three aspects are joined by common threads: the human movement between places, whether impelled by career, marriage, leisure, or retirement; the cultures of the military and civil administration, and of the church and its various missionary arms and agendas; the cultures, practices, and ideologies of scholarship and ethnography, from the importation of Anglo-Indian rhetorics of race to the fashion for Europeanised versions of Indian religions; and Victorian literary forms, including the way that stock literary stereotypes and conventions are shared, developed, and modified in the two places.

Biographical note:
Ralph Crane is Professor and Head of English at the University of Tasmania, Australia. He has published widely on colonial and postcolonial fictions, and has written or edited 22 books, including scholarly editions of several Anglo-Indian texts. He is the co-author of Cave: Nature and Culture (2015), and the co-editor of The Oxford History of the Novel in English, Vol 9, The World Novel to 1950 (2016).

Geoffrey V. Davis (RWTH Aachen), “‘Wars Don’t End When the Fighting Is Over’: Adib Khan’s Homecoming”

The Bangladeshi-Australian writer Adib Khan’s fourth novel Homecoming (2003) marked a significant change of direction in the author’s work. No longer concerned to give fictional representation to the diasporic experience which had preoccupied him since his own migration to Australia in 1973, he now embarked on a work which addresses one of the most controversial issues of the country’s recent history, its involvement in the Vietnam War and the traumatic consequences for those who fought in it. As one of the very few Asian-Australian writers to engage with the legacy of the war, Khan offers a compelling psychological study of a veteran’s struggle to confront his experience and reconstitute his identity. This paper seeks to locate the novel within the wider tradition of Australian war writing, to examine Khan’s representation of the war and its aftermath for Australians and Vietnamese alike, and to identify the particular contribution this Asian-Australian novelist has to make to central concerns of his adopted country.
Biographical note:
Geoffrey Davis MA (Oxon.), Dr.phil (Aachen), Dr.habil. (Essen) has taught at universities in Austria, France, Germany and Italy and held research fellowships at Cambridge University, Curtin University (AUS) and the Harry Ransom Center, University of Texas at Austin. He wrote his doctorate in German studies on Arnold Zweig in der DDR and his post-doctoral dissertation (Habilitation) on Voices of Justice and Reason: Apartheid and beyond in South African Literature. His most recent co-edited book is Performing Identities: The Celebration of Indigeneity (2015). He is co-editor of Cross/Cultures: Readings in the Post/Colonial Literatures and Cultures in English and of the African studies journal Matatu. He is a past chair of EACLALS and ACLALS.

Marie Herbillon (University of Liège), “Absent Others: Asian-Australian Discontinuities in Michelle de Kretser’s The Lost Dog”

In the contemporary Australian (but Sri-Lankan-born) writer Michelle de Kretser’s third novel The Lost Dog (2007), Tom Loxley, an Anglo-Indian middle-aged man who settled in Australia as a child, is faced with the disappearance of his pet in the Australian bush, where he had withdrawn to do some writing. Arguably, the animal epitomises loss at several levels. Not only is it reminiscent of its original owner, Tom’s former wife Karen, whose absence was made permanent by the failure of their marriage, but it also points to the loss of the “otherness” (22) it emblematises: for years, de Kretser’s dark-skinned protagonist has indeed sought to repress his Indianness in order “to withstand the humiliations that awaited him in an Australian [environment]” (40).

His encounter with Nelly Zhang, an enigmatic visual artist characterised by her mixed ancestry, her taste for self-invention and her urge to emphasise her oriental self, forces him to confront his own lack of “affiliation” in a country where he has “no continuity” (82) with his ancestors but where he still feels threatened, by virtue of his foreignness, with the spectre of social alienation.

In this paper, I will focus on Tom Loxley’s quest for identity, as well as on de Kretser’s suggestion that Australia – one of those “settler nations where there was no past” (101) – should also reconsider its history. As the author seems to contend, only a recognition of the historical obliterations that the bush, depicted as a ghost-like “site constructed from narratives of disaster” (21), appears to metaphorise will allow for the development of cultural paradigms that accommodate otherness instead of discarding it. In addition, I will engage with the role of art, both literary and pictorial, in salvaging individual and collective absences from oblivion.

Biographical note:
Marie Herbillon holds a “licence” (four-year degree) in Germanic languages and literatures from the University of Liège, where she also gained a master’s degree in translation (English-French) and another one in English Studies. First an FNRS (Fonds National de la Recherche Scientifique) research fellow, she has later worked as an assistant at ULg, teaching literature and translation in the English department. She completed, under the supervision of Professor Marc Delrez, a Ph.D. entitled “Beyond the Line: Murray Bail’s Spatial Poetics” and focusing specifically on the metaphor of linearity in the writings of this contemporary Australian author. Her current research project addresses the themes of history and migration in J.M. Coetzee’s late fiction.

Dolores Herrero (University of Zaragoza), “Unrelenting Border Laws and Apocalypse as Reflected in Merlinda Bobis’s Locust Girl”

The idea that most Asian Australian women’s stories can be classified as ‘confessional’ narratives, often in the form of (disguised) autobiography, has become commonplace in mainstream literary circles. However, the publication of works that dare to introduce new styles and content in Asian Australian women’s literature is clearly succeeding in broadening the area, while also bringing to
the fore and denouncing rather more disturbing global socio-political issues. Filipino Australian writer Merlinda Bobis’s latest novel *Locust Girl: A Lovesong* (2015) is a futuristic political fable that describes a girl’s magical and nightmarish journey through an indeterminate border in a context of environmental and human apocalypse. The aim of this paper will be to show how, by combining apocalyptic and magical realist strategies, this novel manages not only to transcend the confessional and local, thus questioning any official articulations of a monolithic sense of identity (white Australian in this case), but also to represent women’s agency in communal and transnational relationships and testify to their power to offer some hope of rebirth through suffering and love. Some trauma and memory theories will also be used to analyse the ways in which *Locust Girl* denounces the lethal effects of globalized undeterred capitalism and unitary and exclusive forms of nationalism, which are mainly responsible for the enforcement of unfair border laws and the inhuman treatment of refugees and asylum-seekers in the so-called ‘civilized’ world, and in particular in Australia.

**Biographical note:**

Dolores Herrero is (Accredited) Full Professor of English Literature at the Department of English and German Philology of the University of Zaragoza, Spain. Her main interests are postcolonial literature and cinema, on which she has published extensively. She co-edited, together with Marita Nadal, the book *Margins in British and American Literature, Film and Culture* (1997); together with Sonia Baelo, the books *The Splintered Glass: Facets of Trauma in the Post-Colony and Beyond* (2011) and *Between the Urge to Known and the Need to Deny: Trauma and Ethics in Contemporary British and American Literature* (2011). She was also the editor of *Miscelánea: A Journal of English and American Studies* from 1998 till 2006.

**Paula Horta** (University of Lisbon), “Contesting Distance from the Object of Study: Researchers’ Narratives through Ubuntu and Egohistoire” (with Vanessa Castejon)

This “presentation/workshop” is based on the respective works of Paula Horta and Vanessa Castejon on the concepts of Ubuntu and Egohistoire. Contesting the absence or the negation of shared history between the researcher and the researched, they will introduce the notions and present examples: they will have asked participants, prior to the conference, to make 180 seconds movies in which the participants would present their research and apply their methods of research to themselves, exploring the links between their research and their own story/History with the help of their own images.

Paula Horta will draw on the notion of interrelatedness encapsulated in Ubuntu, the Southern African Weltanschauung that introduces a paradigm shift from an individualistic worldview prevalent in the West to a communitarian form of becoming, belonging and sharing. In this context, narrating experience becomes part of a communal process of sharing self-reflexive stories that develops a sense of interdependence and reciprocity among researchers working in, amongst other areas, minority studies.

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**Biographical note:**

Paula Horta holds a PhD in Cultural Studies from Goldsmiths, University of London. She teaches at the Department of English Studies at the Faculty of Letters, University of Lisbon, and is a research fellow at the University of Lisbon Centre for English Studies (ULICES). Her current research interests focus on visual representation, narrative, and memory.
Lars Jensen (Roskilde University), “Indian Magnates and Migrants – or How Australia Trapped Itself between Moody’s and Modi…”

Australia’s relationship with its own ‘colourful’ mining magnates, often soap-opera-like in character, has evolved alongside – and often overshadowed – a shifting landscape of international mining activities, as operators have shifted from Britain, first to Japan, then China and now India. Mining ownership can be read as part of a wider discourse on foreign ownership of “Australian assets” with a long history of causing scepticism and resentment – and not only relating to mining but also property acquisition and purchase of farm land (not least by China). The support for international investments (as well as large-scale migration) comes from the fiscally conservative parts of Australian society whose perception since the “opening up” of the Australian economy during the Hawke/Keating years has been driven by an overriding concern to “service” the neoliberal turn in the global economy. What I am interested in exploring in my paper is how the arrival of yet another major Asian player on the Australian mining scene, India, is perceived. I will be looking at mining giant, Adani, whose involvement in the coal extraction project in the Galilee Basin has become a saga of political power games. The coal mine project, if carried out, will lead to greenhouse gas emissions bigger than those of Australia itself, and will be accompanied by a harbour facing the Great Barrier Reef with potentially extremely damaging consequences for a natural environment that may already have passed the point-of-no-return for self-repair. The mining project, in other words, offers a rich terrain for discussing climate change, environmental and land rights issues in the context of an unchecked global economy. Yet, what I am more interested in here is to discuss how the “imagery” surrounding the Adani project is given shape by Australian perceptions of the Adani Group’s Indian background. And explore its connection to wider Australian cultural perceptions of India, which has occupied a marginal position in relation to the rise of China as Australia’s major economic partner.

Biographical note:
Lars Jensen is Associate Professor at Cultural Encounters, Roskilde University. He is a postcolonialist who has worked for more than 2 decades in Australian studies. He is the author of Beyond Britain: Stuart Hall and the Postcolonialising of Anglophone Cultural Studies (Rowman and Littlefield, 2014). In Australian Studies he has published widely, including his 2005 monograph, Unsettling Australia: Readings in Australian Cultural History. His most recent publication here is on mining: “Giving Diggers a Rest or Resurrecting them? (Under)Mining the Australian National Narrative” in Australian Cultural Studies 1 (2014).

Tihana Klepač (University of Zagreb), “Henry Lawson, Australia’s Apostle of Mateship in the Age of White Australia Policy”

Year 1901, when Henry Lawson published “Send Round the Hat” which features Giraffe, a stout bushman who attempts to collect money from teamsters for upbeat Afghan camel drivers who are their economic and racial competitor thus celebrating “the creed of the bush,” was also the year when White Australia policy was instituted, and when Miss Australia in Henry Souter’s cartoon in Edmond’s Bulletin declared before a bowing Indian man that what she wanted was not “a British nigger” but “no nigger” at all. Its supreme goal of the Nineties – the Federation – having been the achieved, after 1901 the Bulletin aggressively supported the White Australia Policy which advocated the exclusion of all non-Caucasians as a major item of national consensus. In this ethnocentric age Henry Lawson continued to argue for mateship by citing the Biblical Good Samaritan, defining the term as “an ideal of personal devotion, trust and generosity, irrespective of class or creed”. Thus Giraffe, a true bushman living by this creed, could do no other than bring that billy of soup to the exhausted Afghan drivers.
Biographical note:

Tihana Klepač is Assistant Professor at the Department of English, Faculty of Humanities and Social Sciences in Zagreb, where she teaches 19th-century Australian literature. She has published papers on Australian exploration narratives and early Australian women’s writing. She has co-edited *Irish Mirror for Croatian Literature: Theoretical Assumptions, Literary Comparisons, Reception* with Ljiljana Ina Gjurgjan. Her research interests include 19th-century white settler literature of Australia and women’s life writing.

Sophie Koppe (Université Bordeaux Montaigne), “Redefining Australia’s Region: From the Asia-Pacific to the Indo-Pacific”

In the past few years, the term “Indo-Pacific” has gained momentum. In 2012, Indian Prime Minister Manmohan Singh told his East Asian counterparts: “Our future is inter-linked and a stable, secure and prosperous Indo-Pacific region is crucial for our own progress and prosperity”. A year later, Australian authorities officially referred to their region as the “Indo-Pacific” and not as the “Asia-Pacific”. Quite significantly, the term was used in a Defence White Paper.

This analysis will discuss the importance and significance of this shift. What does it entail for India-Australia relations? Did the shift occur mainly because of rising threats: the rise of China, crowded shipping lanes? What of recent opportunities such as new trading and strategic partnerships between India and Australia?

The popularity, meaning and relevance of the term will be assessed by contrasting the political speeches of Indian and Australian political leaders as well as official strategic documents. This paper will also analyse the in-depth relations between the two countries to find out if new cultural links loom behind the defence of national interests.

Biographical note:

Sophie Koppe is a lecturer at Bordeaux Montaigne University, France. She works on contemporary British/Australian politics and policy transfer theories.

Jaroslav Kušnir (University of Prešov), “Australia-South (East) Asia Connections: Richard Flanagan’s *The Narrow Road to the Deep North*”

In his novel *The Narrow Road to the Deep North* (2014), Flanagan depicts an Australian prisoner of war railway camp during the World War II in which Australian prisoners of war captured by the Japanese were forced to construct a railway between Thailand and Burma, today known as the Death Railway. Through a depiction of Dorrigo Evans, an Australian doctor working in the camp and his relationship with other characters, Flanagan depicts not only slave conditions and sufferings of Australian and other soldiers, as is also the case in Thomas Keneally’s *The Schindler’s Ark* and in many other novels, but also, however metaphorically, a relation between Australia and South (East) Asia as the expression of the relations between the colonizer and the colonized. My paper will analyse Flanagan’s depiction of the POW camp as a symbolic microcosm representing the relations not only between Australian, Japanese and other Asian characters, but also as a metaphorical expression of the changed relations between the colonizer and the colonized represented by Australia, Japan and South East Asia.

Biographical note:

Jaroslav Kušnir is Professor of American, Australian and British Literature at the University of Prešov, Slovakia, where he teaches courses on American literature, British literature, the Australian short story, literary theory and criticism, etc. His research includes American postmodern and contemporary fiction, Australian postmodern and contemporary fiction, and the critical reception of

**Jorge López López** (University of Salamanca), “Glimpses of the Raj through Some Australian Novels”

After almost sixty years of its demise, the Raj is still nowadays inspiring as great a number of novels as during its peak, especially from the 1980s revival onwards. Australian literature has not been an exception. Indeed, India’s English rule period has been a frequent leitmotiv among novels by Australian writers. This is no wonder considering the fact that, though different countries, both were Dominions of the same Empire; besides, India was the first stop in the journey from Australia to England and the last one in the reverse direction. These novels by themselves have separately been successful, yet they have not been considered together. The aim of this paper is to present a few of the more representative ones, which span a period extending from the late 1950s to the early 2000s.

Although sharing the topic of the Raj as a background, these narratives vary very much with each other since they show different experiences, reflecting how the latter influence the characters’ lives and/or the storyline. This can be seen in the diversity of plots, ranging from a veiled autobiographical account of the last days of the period in Hugh Atkinson’s *Pink and Brown* to the life of pioneer woman photographer in Gail Jones' *Sixty Lights*, without forgetting gender, style, point of view, purpose, the question whether the Raj appears extensively or intensively, and setting. This case study aims to highlight their common points divergences.

**Biographical note:**

Jorge López was born in Madrid in 1989. He earned a BA in English Studies at the University of Salamanca and a MA in English Language and Anglo-American Literature and Culture at the Universities of Salamanca and Valladolid, with a Master Project on the work of Elizabeth Jolley. He is currently training for a PhD in Advanced English Studies with a dissertation on Clive James’ novels at the Universities of Salamanca and Reading.

**Kama Maclean** (University of New South Wales), “Gandhi’s Australian Interlocutor: Governor Casey of Bengal in the Endgame of Empire”

Richard Gavin Gardiner Casey’s appointment as Governor of Bengal in 1944 was an extraordinary one, given the lack of engagement of Australians in the upper echelons of imperial governance in British India. Casey served as Governor of Bengal for only two years, from January 1944 to February 1946; but these were arguably the two of the most difficult years in the life of the province, leading to its violent partition in 1947. News of the appointment of an Australian to a high office in one of India’s most turbulent provinces was received with protest in both the nationalist press and the Legislative Council in Delhi, for it was widely known that Indians were subjected to immigration restrictions as a result of the White Australia policy and this, alongside the lack of any reciprocal arrangement that might preclude the arrival of a white Australian administrator in British India, was keenly resented. Casey weathered the initial controversy around his appointment, and by the end of his tenure it was clear that it was his subjectivity as an Australian – *not* a Briton – that rendered him a vital player in the endgame of empire. During his time in India, Casey repeatedly projected himself – to Indians and Britons alike – as an Australian, in doing so situating himself as
an engaged intermediary in the face of an increasingly febrile, and fractured, nationalist movement and impending decolonisation. My paper will demonstrate Casey’s subjectivity as a one-man middle power, positioned between British and Indian political interest groups, with particular reference to his negotiations with Gandhi, in late 1945 and early 1946, in which Gandhi used Casey as a proxy to communicate to the Viceroy, Lord Wavell, flying in the face of official protocols.

Biographical note:
Kama Maclean is Associate Professor of South Asian and World History at the University of New South Wales, and editor of South Asia: Journal of South Asian Studies. She is the author of Pilgrimage and Power: the Kumbh Mela in Allahabad (2008); and A Revolutionary History of Interwar India: Violence, Image, Voice and Text (2016). In 2015 she published a study comparing the racial exclusion performed in the Australian Dictation Test and the Indian Civil Service exams in Postcolonial Studies, and is currently completing a manuscript on the history of Australia-India connections from 1901-1947, British India, White Australia: Intercolonial Relations and the Empire.

Maryam Mirza (University of Liège), “The Anxiety of Being Australian: Consumerism, Loss, and Identity Politics in Michelle de Kretser’s The Lost Dog”

This paper focuses on Michelle de Kretser’s nuanced characterization of Tom Loxley, the Anglo-Indian protagonist of her 2007 novel The Lost Dog. Tom’s relationship with his adopted country Australia is riven with anxiety as well as a profound sense of outsiderhood and loss. This portrayal echoes, in many respects, the not uncommon representation in postcolonial fiction of the feelings of alienation experienced by immigrants in advanced capitalist countries, particularly immigrants of colour from so-called Third World societies. But Tom’s anxieties as an immigrant co-exist with the awareness that by moving to Australia he and his family have “escaped into abundance”. I will argue that, in addition to the relatively obvious implications of his racialized identity, Tom’s fraught ties with Australia need to be considered in the context of his ambivalent relationship with global capitalism in general, and consumerism in particular. Moreover, I will evaluate the ways in which Kretser’s novel, in charting Tom’s sense of Otherness as well as his desire to lead “a modern life”, grapples with the forces underpinning the construction of the Australian nation and with myths, both historical and contemporary, about Australianness. I will attempt to demonstrate that Tom’s ambivalence towards these myths, which are shown to be informed not only by exclusionary discourses and practices but also by a seemingly inexorable capitalist logic, lies at the heart of his identity crisis.

Biographical note:
Maryam Mirza received her PhD in English Studies from Aix-Marseille University, France and is currently a BeIPD-COFUND Postdoctoral Research Fellow at the University of Liege, Belgium. She is the author of a monograph entitled Intimate Class Acts: Friendship and Desire in Indian and Pakistani Women's Fiction (New Delhi: Oxford University Press, 2016) and her articles have appeared in journals such as The Journal of Commonwealth Literature and Gender, Place & Culture.

Alejandra Moreno Álvarez (University of Oviedo), “Cosmopolitanism with a Literary South-Asian Flavour”

Veronica Brady, a vigorous supporter of Aboriginal causes and deeply concerned with social injustice issues, underlined that Anglo-Australians and non-indigenous Australians were to be excommunicated from the land until they would come to terms with it and its first peoples. It is my purpose in this paper to look at the land from an Anglo-Australian and non-indigenous Australian perspective, nearly twenty years after this statement was made, and to see if Australian
contemporary society has moved away from what Brady considered a “super ego status” to be able to handle the Other. To do so I will focus on Suneeta Peres Da Costa’s *Homework* (1999) and Michelle de Kretser’s *Questions of Travel* (2013), two novels which are part of and influenced by the matrix of relations and social forces in which both non-indigenous Australian writers are situated.

**Biographical note:**

Alejandra Moreno Álvarez holds a PhD in Women’s Studies from the University of Oviedo, Spain. She has been a research fellow at Rutgers University, Cornell University and the University of Leeds, among others. Currently, she is a Senior Lecturer in the English Department of the University of Oviedo. Her teaching and research are centred in Literatures in English and Feminist and Postcolonial Theory.

**Claudia Novosivschei** (Babes-Bolyai University), “Australia – South Asia – Africa: Stories in the Indian Ocean”

In an interview for *The Guardian* Alexis Wright, the author of 2007 Miles Franklin winning novel *Carpentaria*, refers to Australian history and suggests that one should not focus only on the last 200 years – the time since the arrival of white Europeans. She quotes from Carlos Fuentes: “All times in Mexico are important and no time has ever been resolved”, a sentiment that she finds resonant in the Australian context: “It’s the same in our story-world. We have these ancient stories that are part of who we are. The colonisation story is not the whole story”.

Likewise, terms of narrative space, there is apparently something that relates and binds the stories bathing in the Indian Ocean, an ocean that does not have only its Eastern part but also washes the shores of India and Australia and further reaches to Africa. This theoretical assumption – on the kinship of stories originating from that geography – belongs to the UK-based professor and novelist originating from Tanzania, Abdulrazak Gurnah.

It is from this perspective that I would like to investigate structural elements that define the plot in Alexis Wright’s *Carpentaria* (2006) and Abdulrazak Gurnah’s *Desertion* (2005): a wounded-dying stranger that accidentally enters a closed community and who will be, in turns, highly valued and then rejected; large families and intense relationships within those families; religion and its power in society and over distinct individuals; important historical moments for the life of the community that take place in front of the waterfront – to name only a few.

All this unfolds against the Indian Ocean, and the alterity that it can bring on its waters, one that is both wished for and feared by characters in both novels.

**Biographical note:**

Claudia Novosivschei is a PhD student with the Faculty of Letters of Babes-Bolyai University Romania. Her PhD project focuses on Australian literature, more precisely the fiction of David Malouf and Peter Carey. She has been a member of EACLALS and EASA since 2013. In 2015 she benefited from a research mobility scholarship at the University of Kent, UK. Her other academic interests are American literature, postcolonial studies, Victorian literature.

**Martin Renes** (University of Barcelona), “Gender and Ethnicity Mediated through the Photographic I/Eye in Simone Lazaroo’s *The Australian Fiancé* and *Lost River*”

Simone Lazaroo’s novelistic production has developed steadily over the past two decades, and received critical attention over that time for the skill, care and intelligence with which she crafts her characters and plots, imbued with an acute sense of (un)belonging in Australia. Her work investigates and reflects her mixed European and Southeastern Asian roots, from the odd, liminal
position of the not so ‘coloured’ ethnic female feeling out of place both in her countries of origin and adoption. The bulk of what has been written on Lazaroo’s work highlights the post and neocolonial issues embedded in her novels, and delves into the difficulties of intercultural identity formation – the oppressive overlaps of race, class and gender in its effects upon South-East Asians in post-Empire at home and abroad. I will briefly trace these issues in her five novels to date and link them to a perspective that has received less attention but is steadily there in her fiction – the development of a subversive ethnic as well as female gaze through the photographic framing of her narratives.

Marie-Bénédicte Rey (independent researcher), “Australia’s Intervention in East Timor: A Late Contestation”

From the 1970s to the 1990s, Australia recognised Indonesia as the sovereign force in East Timor after the annexation of the territory and, as a consequence, backed Indonesia’s policy for many years. Having signed an agreement for cooperation and defence with its closest Asian neighbour, Australia had no reasons to interfere on this issue and jeopardize its bilateral relations with a country that was of central importance to its national interests. However, circumstances led Australia into intervening at the end of the 1990s. In 1999, a referendum was held in East Timor and people mostly voted in favour of independence, a situation that triggered a violent reaction from the local Indonesian militia, encouraged by the Indonesian army. Several terrible incidents, for example the massacre in Santa Cruz, were reported by Australian media and heightened awareness in Australia. Australian political decision-making on the issue was widely questioned and the Australian government could not but decide to militarily intervene in East Timor. More than a mere participant, Australia eventually led the International force for East Timor, despite the obvious consequences this decision was to have for Australia’s links with Indonesia. Australia’s credibility and legitimacy in the region were somewhat tested by this episode. The intervention was successful and the Australian authorities proudly promoted the unique role of Australia as a country that could provide proper answers to regional conflicts. However, this perception was not entirely shared by all the countries in the region. This paper aims to analyse Australia’s intervention in East Timor, its implications and its aftermath, particularly in terms of representation and perception.

Biographical note:

Dr Marie-Bénédicte Rey graduated from la Sorbonne Nouvelle (Paris, France) and from the University of Queensland (Brisbane, Australia) in 2013. She did her PhD through a joint agreement between the two universities and worked in both countries with their respective research teams. Her thesis deals with Australia’s engagement with East Asia between 1942 and 2002. Her PhD was awarded the “Prix Bardolph” in 2014. She now works as a teacher for various Ministries and different companies. She continues to be engaged in research on Australia’s links with Asia.

María Del Pilar Royo-Grasa (University of Zaragoza), “The Pain of Unbelonging, the Pain of Loss: The Figure of the Stranded Colonial and the Creation of Bonds in Gail Jones’s Sixty Lights”

White Australians’ “pain of unbelonging” has been a crucial concern in Australian studies. As several critics (Gelder and Jacobs; Gooder and Jacobs; Moran; Delrez; Kennedy) have agreed over the last decades, this feeling of dislocation has become accentuated as a consequence of landmark events such as the 1992 Mabo decision and the 1997 publication of the Bringing Them Home Report. These events turned the White Australians into witnesses of the atrocities that their own government had been enforcing against the Indigenous population of Australia since the country’s foundation. Some Australians, backed by the Howard administration, denied their responsibilities towards Aborigines and showed what Collingwood-Whittick labelled an “old love of White
Australia.” As she goes on to argue, they tried “to define their uncertain identity anew in terms of their Anglo-Celtic origins”.

In Gail Jones’s *Sixty Lights* (2004), this sense of unsettled and dislocated identity is thematized through the figure of the stranded colonial. Following the genre of the *Bildungsroman*, the novel narrates the lives of several generations in the Strange family during the nineteenth century, with a special focus on the orphaned Lucy Strange’s maturation process. The unfortunate deaths of her parents make her embark on a trip from her birthplace in Australia towards a new beginning first in England and then in India. However, despite her attempts to integrate with the community of these two countries, the feeling of grief for her parents’ loss seems always to accompany her. The main aim of this paper will be to explore Lucy’s strategies for coping with her pain of unbelonging. It will seek to answer the question whether the novel supports or, on the contrary, dissents from those racist attitudes that conceive Australia as a homogenous White entity. For this purpose, it will analyse and discuss the meaning and function of the symbolic transgenerational bonds that the novel interlaces between its characters’ respective experiences in Australia, India and England.

**Biographical note:**

María Del Pilar Royo-Grasa is Lecturer at the Department of English and German Philology of the University of Zaragoza. In June 2015, she obtained her PhD in “English Studies” after defending with honours the PhD thesis entitled “A Study on the Representation of Trauma in Gail Jones’s *Black Mirror* (2002), *Sixty Lights* (2004) and *Sorry* (2007).” She has been a Visiting Scholar at the Universities of New South Wales and Northampton and published articles on Australian literature in international peer-reviewed academic journals. Her main research interests are contemporary Australian fiction, trauma and postcolonial studies.

**Astrid Schwegler Castañer** (University of the Balearic Islands), “Growing up Asian Australian: Covert Racism and Foodways in Alice Pung’s *Laurinda*”

In children’s and young adult literatures, the way that literature provides readers with diverse ways of seeing the world, is particularly relevant as those texts can be considered to function as agents of socialization that promote the norms of behaviour of a nation, as well as its cultural images and narratives. Young people literature rewrites “social and cultural history for the purpose of shaping the present” (Stephens) and can thus mediate the transformation of attitudes and values, or confirm existing ones (Macintyre) such as the evolution of multiculturalism. Indeed, Pearce has argued that multicultural representation is at a third stage in which “ethnicity is not a marker of cultural difference but an accepted part of Australian life”, having gone beyond two previous stages that had “superficial or cosmetic” (Fish) depictions of multiculturalism such as stories centred on Anglo-Celtic protagonists benefiting from an exotic ethnic other, or told from the point of view of an “ethnic” insider by Anglo-Celtic writers.

However, I will argue that multiculturalism and its representations have not reached such a stage. Alice Pung’s young adult fictional novel *Laurinda* (2014) showcases the covert racism that Australia’s politics of multiculturalism still conceal under its well-intentioned but superficial acceptance of ethnic minorities “by virtue of Othering” (Ang) into its Anglo-Celtic structure. While set in the 90s, the protagonist Lucy Lam, a second-generation Chinese-Vietnamese teenager, is subjected to many instances of covert racism (Dunn et al.) that still occur nowadays. Those instances will be analysed in key extracts that feature food due to its historical use in the articulation of attitudes throughout Australia’s changing relationship with immigration and its Asian neighbours.
Biographical note:

Astrid Schwegler Castañer has a BA degree in English Philology and an MA degree in Modern Languages and Literatures from the University of the Balearic Islands. She is currently working as profesor asociado at the University of the Balearic Islands while conducting her PhD research on the Australian multicultural context, focusing on the topic of food and its role in the construction of both individual and collective identities, particularly in relation to Asian minorities and national identity.

Jane Stafford (Victoria University of New Zealand), “Place, Object, Text: Anglo-India in Australasia” (with Ralph Crane)

In the nineteenth century the “webs of empire” that connected Anglo-India and Australasia were numerous, complex, and diverse. In the twenty-first century traces of those webs are inscribed on the cultural landscapes of Australasia—in place names, in displaced material objects, and in the texts of empire.

How should we now trace, describe, and assess these particular webs of connectedness? Are there new methodologies to be developed by drawing on imperial history, cultural geography, and literary criticism which might lead to productively nuanced results?

This paper will introduce some of the ties that bound Anglo-India and Australasia in the century from 1820-1920. First, it will chart the imprint of Anglo-India on the landscapes of Australia and New Zealand—preserved in place names, military and domestic architecture, botanic gardens, and graveyards. Second, it will explore the collections of museums and other cultural institutions to outline the circulation of the material objects of Anglo-India. Third, it will consider some of the cultural texts—fiction, memoir, travel writing—that narrate the ties between the two regions.

These three aspects are joined by common threads: the human movement between places, whether impelled by career, marriage, leisure, or retirement; the cultures of the military and civil administration, and of the church and its various missionary arms and agendas; the cultures, practices, and ideologies of scholarship and ethnography, from the importation of Anglo-Indian rhetorics of race to the fashion for Europeanised versions of Indian religions; and Victorian literary forms, including the way that stock literary stereotypes and conventions are shared, developed, and modified in the two places.

Biographical note:

Jane Stafford is Professor of English at Victoria University of Wellington, New Zealand. She is the author of essays and articles on colonial and New Zealand literature and is the co-author of Maoriland: New Zealand Literature, 1872-1914 (2006), the co-editor of The Oxford History of the Novel in English, Vol 9, The World Novel to 1950 (2016), and the author of the forthcoming Colonial Literature and the Native Author: Indigeneity and Empire.

Klaus Stierstorfer (University of Munster), “Australian-South Asia Migration: Changing Concepts of Citizenship” (with Mridula Nath Chakraborty and Janet Wilson)

This panel proposes to address questions concerning the familiar practices and concepts of citizenship raised by increased migration from South Asia to Australia, with reference to the panelists’ current research in diaspora studies and readings of Asian Australian literature. Referring to the inadequacies and limitations of the state-centred distribution paradigm of Australian citizenship that transnationalism and the Asian diaspora in Australia have exposed, and to the seemingly more inclusive concept of multi-cultural citizenship, the panelists will discuss literary representations of tensions within citizenship that might have effects on legal interpretations and
categories, noting as case studies particular challenges to or questionings of the practices and policies of citizenship.

Issues that may be covered include grievances caused by national exclusions, the status of refugees and statelessness, neo-racist hostility, the restrictions of immigration law, the socio-economic integration of migrants. The approach will be interdisciplinary and will draw on the well-established intersection between legal and literary studies insofar as these interface with Citizenship Studies, in focusing on how literary representations can point to the re/framing of questions of citizenship in relation to legal frameworks.

Biographical note:
Klaus Stierstorfer, FEA, is Chair of British Studies at the University of Münster, Germany. He holds a DPhil from the University of Oxford and has published widely on literary and cultural history and theory. He has worked in and managed a number of research projects on diaspora studies and constructions of home. He was the coordinator of the Marie Curie Initial Training Network “Diasporic Constructions of Home and Belonging” (CoHAB, see <itn-cohab.eu>, 2011-2015) and he is director of the graduate training group “Literary Form” funded by the German Research Council in Münster (http://www.uni-muenster.de/GRKLitForm/en/Konferenz2015/).

Claire Wilson (University of Canberra), “Poets Who Travel: Sense of Place in the Cultural Contact Zone between South East Asia and Australia”

This paper will investigate poets who write between Australia and South East Asia, looking specifically at their reflections on place in the context of cultural encounters. Communities and distances have supposedly become closer through technological advances and increased global mobility in what has been described as an increasingly transnational world. It is becoming more common for people to live in countries other than where they were born for a range of reasons. But even though distances may be shrinking, adapting to a different cultural context is still a challenging and complex process.

There are writers based in Australia who are part of this meeting between cultures in a number of ways, whether it is through incorporating references from foreign cultural contexts (such as Judith Beveridge), living cultural hybridity through the impact of colonialism, cultural exchange through personal and family migration (such as poets Kim Cheng Boey, Omar Musa, Ali Alizadeh or Ouyang Yu) or experiences of cultural difference through more temporary experiences of travelling across cultures.

A number of Australian-based poets express this cultural shift through their poetry. They grapple with the social space in which cultures meet and by musing on their experiences their creative work sheds light into personal experiences of cultural adaptation. These personal insights are important in a context where Australia is championing the multiculturalism in the Asian Century.

This presentation will examine the poetic links between Australia and South East Asia writing in English. It will look at how certain poets explore sense of place and how this can shed light on experiences of cultural adjustment. It will ask questions such as how do certain poets grapple with sense of place when moving between Australia and South East Asia? How useful are these texts when thinking about cultural encounters between Australia and South East Asia?

Biographical note:
Claire Wilson is a PhD candidate in the Faculty of Arts and Design at the University of Canberra, Australia. Her thesis looks at creative writing as a tool for understanding the process of settling in to a new culture. In 2014 Claire undertook a creative writing fellowship at the Wheeler Centre Melbourne and she has had her poetry published in various journals. Claire has professional
experience in resource development and the arts and has worked with non-profit organisations in Thailand, Singapore and Australia. She is co-author of tertiary textbook *Freelancing in the Creative Industries* (2015).

**Janet Wilson** (University of Northampton), “Australian-South Asia Migration: Changing Concepts of Citizenship” (with Mridula Nath Chakraborty and Klaus Stierstorfer)

This panel proposes to address questions concerning the familiar practices and concepts of citizenship raised by increased migration from South Asia to Australia, with reference to the panelists’ current research in diaspora studies and readings of Asian Australian literature. Referring to the inadequacies and limitations of the state-centred distribution paradigm of Australian citizenship that transnationalism and the Asian diaspora in Australia have exposed, and to the seemingly more inclusive concept of multi-cultural citizenship, the panelists will discuss literary representations of tensions within citizenship that might have effects on legal interpretations and categories, noting as case studies particular challenges to or questionings of the practices and policies of citizenship.

Issues that may be covered include grievances caused by national exclusions, the status of refugees and statelessness, neo-racist hostility, the restrictions of immigration law, the socio-economic integration of migrants. The approach will be interdisciplinary and will draw on the well-established intersection between legal and literary studies insofar as these interface with Citizenship Studies, in focusing on how literary representations can point to the re/framing of questions of citizenship in relation to legal frameworks.

**Biographical note:**
Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK. She has published widely on the postcolonial writing and cinema of the white settler societies of Australia and New Zealand. Her research interests are in diasporic New Zealand writers, and currently Southeast Asian Australian writing. Areas of expertise include: Katherine Mansfield, literature and fundamentalism, subaltern cosmopolitanism, law, literature and diaspora. She is Vice-Chair of the Katherine Mansfield Society, and co-editor of the *Journal of Postcolonial Writing*.

**John Zubrzycki** (University of New South Wales), “Jugglers and the Colonial Encounter: The Experience of Indian Magicians in 19th-Century Australia”

The arrival of the first Indian ‘jugglers’ or magicians in Australia in 1854 as part of a travelling American circus set the stage for a series of multifarious encounters in the area of cultural production that both disrupted and reinforced notions of racial hierarchy. The Gold Rushes of the 1850s contributed to a growing demand for popular entertainment. Magic was an arena where the coloniser’s fantasies and the colonised people’s ingenuity intersected with an often febrile intensity. Itinerant Indian jugglers were easily recruited and brought to Australia with circuses and then as stand-alone troupes. The varying experiences of these subaltern figures and the public’s perception towards them will form the focus of my paper. Three groups will be examined. In 1862 Burton’s Great National Circus toured Victoria with two Indian jugglers, Mahomed Cassim and his brother Abdallah. Their engagement ended when they were arrested and tried for the murder of an Indian hawker. Mahomed was found guilty of murder and hanged. His brother was sentenced to life imprisonment. Despite their status, they received considerable support from libertarians who believed the men were not given a fair trial and should be pardoned. The second case concerns the “Men from Cabul”, Indian jugglers recruited by Harry Lyons. A professional theatrical manager who toured India in the late 1870s, Lyons used the troupe to successfully exploit the public’s appetite for Orientalist displays. The final case concerns the Royal Museum, a show comprising Indian jugglers, dancers, living ethnographic displays and human freaks. The troupe’s mistreatment and exploitation, initially dismissed by the press, sparked what was described as a “mutiny”.

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Melbourne’s local Indian community rallied to their defence and the Indian Government was forced to repatriate the troupe. The case would eventually lead to a review of laws covering the emigration of “spectacular performers” from India.

Biographical note:
John Zubrzycki is a PhD candidate at the University of New South Wales, Sydney. The topic of his thesis is transnational exchange between India and the West in the area of stage magic during the colonial period. He has a degree in South Asian history and Hindi from the Australian National University and has worked in India as a foreign correspondent, diplomat, consultant and tour guide. He is the author of two books. *The Last Nizam: The Rise and Fall of India’s Greatest Princely State*, and *The Mysterious Mr Jacob: Diamond Merchant, Magician and Spy* which was named one of the best books on India in 2012 by *The Wall Street Journal*. 
Further Participants

Claire Davison-Pégon is Professor of Modernist Studies at the Université Sorbonne Nouvelle, Paris, where her teaching and research focus on intermedial borders and boundaries of modernism: translation and reception of Russian literature in the 1910s-20s; literary and musical modernism; modernist soundscapes and broadcasting. She is the author of Translation as Collaboration – Virginia Woolf, Katherine Mansfield and S. S. Koteliansky (2014) published by Edinburgh University Press, and the co-editor of a number of recent volumes on literary modernism and intimate writing, including the fourth volume of The Edinburgh Edition of the Collected Works of Katherine Mansfield, in Four Volumes (Edinburgh 2012-6), The Collected Poetry of Katherine Mansfield (Edinburgh, 2016), and Katherine Mansfield’s French Lives, (Brill-Rodopi, 2016). Her ongoing research project has involved extensive explorations of radio archives from the 1930s–40s, which will ultimately be part of a monograph on cultural diplomacy, acoustic modernity and allegories of listenership.

Marc Delrez is Professor of literature in English, old and new, at the University of Liège, where his teaching and research focus on comparative literature and on the literatures of the settler colonies, especially Australia and New Zealand. He is the author of several articles on contemporary Australian novelists, including Randolph Stow, David Malouf, Peter Carey, Nicholas Jose, Richard Flanagan, and Andrew McGahan; his monograph on Janet Frame, Manifold Utopia: The Novels of Janet Frame, was published by Rodopi in 2002. His latest co-edited volume of post-colonial essays, The Cross-Cultural Legacy: Critical and Creative Writings in Memory of Hena Maes-Jelinek (edited with Gordon Collier, Geoffrey V. Davis, and Bénédicte Ledent), was released by Brill/Rodopi in 2017. He was Chair of EASA from 2011 to 2015.

Bénédicte Ledent teaches at the University of Liège and is a member of the postcolonial research group CEREP (http://www.cerep.ulg.ac.be). She has published on contemporary Caribbean and black British literature and is the author of a monograph on Caryl Phillips (2002). She has edited or co-edited several volumes, the latest of which is The Cross-Cultural Legacy: Critical and Creative Writings in Memory of Hena Maes-Jelinek (2016, with Gordon Collier, Geoffrey V. Davis and Marc Delrez). She is co-editor of the book series Cross/Cultures (Brill).

Delphine Munos teaches in the English Department at the University of Liège. She has published in the field of American and postcolonial literatures, diaspora studies, and South Asian studies. Among her publications are the monograph After Melancholia: A Reappraisal of Second-Generation Diasporic Subjectivity in the Work of Jhumpa Lahiri (Rodopi/Brill, 2013), and Mapping Diasporic Subjectivities (2014), a special issue of South Asian Diaspora a guest-edited with Mala Pandurang. Forthcoming are Minority Genres in Postcolonial Literatures (2017/2018), a special issue of the Journal of Postcolonial Writing (guest-edited with Bénédicte Ledent), and Race Relations and the South Asian Diasporic Imaginary (2018), a special issue of South Asian Diapora (guest-edited with Mala Pandurang).

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