

PLENARY SPEAKERS IN ALPHABETICAL ORDER OF PAPER TITLES

On always looking forward and the matter of memory

Katrina Schlunke

University of Technology, Sydney

In 1902 Phillips Fox painted 'The Landing of Captain Cook at Botany Bay'. This depicts Cook, hand outstretched, in a gesture at once both calming and visionary. His gaze and arm are forward while his companions are distracted by two hostile Indigenous men to his left. Cook in this image seemingly inaugurates the modern national future of Australia as one entirely committed to looking forward. This is an infectious and expedient vision and this picture of Cook has been endlessly reproduced throughout the following century. In this paper I take two examples of those reproductions, the Big Cook, a giant single Cook that stands with tatty arm outstretched in Cairns, (northern Queensland) and a tiny Cook as reproduced in a bad replica of the Fox painting on a mass produced match box, to argue that these material Cooks propose new possibilities for a multi-dimensional and multi-directional memory that challenge what national memory is.

Katrina Schlunke teaches cultural studies at the University of Technology Sydney and is a member of the Cultural Materialities and Intimacies Research Programs within the Transforming Cultures Research Centre. She is an editor of *Cultural Studies Review* and is currently completing a monograph on the cultural history of Captain Cook tentatively titled 'Discovering Possession Island: Captain Cook and the First Theft'

Mapping Families - Making Community: Exploring the role of Web 2.0 tools in the contemporary politics of the Metis of Canada..

Mike Evans

Southern Cross University

History has changed a lot since the 1960s. What began in a call for the people's history in the work of social historians like E.P. Thompson has gradually morphed into a much more post-modern, occasionally anthropological, and certainly more finely positioned treatment of many peoples' histories. Reflecting on nearly two decades of historical research collaboration with members of the Metis Community in British Columbia, Canada, this presentation examines the role of participatory action research and multi-vocal strategies in the development of the community's image of its past, and consequently of itself. Sometimes contested and always complex, this process of

looking forward by looking back is one that has been shaped and textured by deep historical processes tempered by new historiography and new media technologies. Here the politics of history are as ever they were, and the interaction of representation and sociality iteratively implicate each other. The ways in which the mechanics of representation operate are, like the historical processes they impact, both new and old; nonetheless the use of new media technologies open up some innovative spaces for Aboriginal communities to take some control of their present, in part at least, through control of their pasts.

Mike Evans - Dean and Head of School, School of Arts and Social Sciences - Southern Cross University. Mike Evans (PhD McMaster 1996) taught at the University of Northern BC (1995), the University of Alberta (1998), and then UBC Okanagan (2005). In 2011 he joined Southern Cross University. Dr Evans has been involved in several community based research initiatives, and in particular has a long-term relationship with the Prince George Métis Elders Society. He has also worked extensively with colleagues at the Métis Nation of British Columbia on a number of research projects dealing with historic and contemporary Métis communities in BC, some of which are discussed in this volume. Together with Elders and community leaders in Prince George he put together a Métis Studies curriculum for UNBC and a number of publications including *What it is to be a Métis* (Evans et al 1999, 2007), *A Brief History, of the Short Life, of the Island Cache* (Evans et al 2004). He has also worked on a number of participatory video projects with collaborators from the Métis community and videographer and new media artist Stephen Foster. He has also been involved in a number of research projects concerned with Cultural Safety and Aboriginal health, especially in the Urban Aboriginal and Métis communities. He has also worked with people in Tonga on the impact of globalization and transnationalism, publishing numerous papers and presentations such as the monograph *Persistence of the Gift: Tonga Tradition in Transnational Context* (2001), and a co-edited special issue of *Pacific Studies* titled Sustainability in the Small Island States of the Pacific (1999) and a co-edited volume of *Human Organization* titled *Customs, Commons, Property, and Ecology: Case Studies from Oceania* (2007). In addition he has worked with a team of Tongan and Canadian researchers on the health impacts of globalization in Tonga; a number of publications that demonstrate the negative consequences of the trade in health compromising foods (e.g. www.who.int/docstore/bulletin/pdf/2001/issue9/bu1327.pdf)

have come from this collaboration. Since joining Southern Cross University he has been collaborating with colleagues on the "Landed Histories Project", a community based initiatives focussed on food systems in the Northern Rivers Region of NSW.

Nation, Identity, and Subjectivity in the Globalizing Literature

Yasue Arimitsu,
Doshisha University, Japan

It has almost been ten years since *Death of a Discipline* by Gayatri Chakravorty Spivak was published, and the concepts of literature and comparative literature have been reconsidered by many literary critics. Comparative literature is a discipline which examines how one national literature exerts an influence on another national literature

and compares them in many ways, such as how they share common bases or how they differ from each other, and so on. The discipline of comparative literature is, therefore, based on the concept of national literature, which is self-evidently based on a nation. A nation, in this case, is a modern nation, with one ethnicity, one language and one culture. However, the concept of a modern nation has been drastically changing since the end of 20th century. In this paper, I would like to examine how the concept of literature has changed in the past decades and how this has led to a change in the concept of subjectivity.

Since the end of the 20th century, particularly after the Cold War ended, national borderlines have been redrawn many times in the areas of the Eastern Europe, the Middle East, and a wide range of Asia, and people started to immigrate into other countries by crossing national borderlines. Almost at the same time, information technology has drastically developed and a lot of information now crosses borders freely. People throughout the world started to communicate through the English language more often than before. As a result, the definition of a modern nation with one ethnicity, one language, and one culture collapsed. A nation encompasses a variety of ethnicities, cultures and languages and Australia is obviously one such case.

Australia has accepted many immigrants from all over the world under the policy of multiculturalism. Australians at present are not necessarily white Europeans but are Asians, Africans and sometimes a mixture of plural ethnicities. Some Australian writers thus reflect their multiple identities, with a mixture of various ethnic, cultural, and linguistic backgrounds. As a result, Australian literature is characterized as being ethnically, culturally, and linguistically hybrid.

In the multicultural society of Australia, there are writers whose identities are very complicated with multiple ethnic and cultural backgrounds. I intend to take up some Australian writers such as Brian Castro and Nam Le and compare them with other writers who are considered post-colonial writers, such as Salman Rushdie, and V.S. Naipaul. I will focus on how these writers attempt to present their identities along with their subjectivities. I would finally like to compare them with a Japanese writer, Haruki Murakami, whose literary works are widely read throughout the world, even though he writes in Japanese and has a mono-cultural background. I will investigate the reason why his works are accepted by many contemporary readers worldwide. I will finally explore the meaning of national identity, and subjectivity in the globalizing world and clarify the transformation of modern literature.

Yasue Arimitsu is Professor of English and Australian Studies, Doshisha University, Kyoto, Japan. She is the author of *Finding a Place: Landscape and the Search for Identity in the Early Novels of Patrick White* (1986) and *Australian Identity: Struggle and Transformation in Australian Literature* (2003). She co-authored *An Introduction to Australian Studies, 2nd Edition* (2007). She has also edited and contributed to translating *Diamond Dog: An Anthology of Contemporary Australian Short Stories – Reflections on Multicultural Society* (2008). Her article “Nation and Literature: Literary Possibilities in a Multicultural society” was published in Wolfgang Zach/Ulrich Pallua (eds.) *Racism, Slavery, and Literature* (2010).

PANEL SESSIONS IN ALPHABETICAL ORDER OF PANEL TITLE

Applying a Straight Bat to Living

Food for life

Dr. Francesc Llauradó
NUFARM ESPAÑA

Food is everything for humanity. Do we eat differently today to 50 years ago? Our social organization, work, social position, standard of living and many other factors revolve around food. If we did not have to eat, probably our life and society would be totally different. History of humanity is driven by food consumption and food production; we have made wars for food, the distribution of roles in the families to produce food has determined the family's organization and the basis of the relationship between men and women. Additionally, technical progress for better food, and power to the food owners or input needed to produce food, like water or land, have been the most powerful elements of development among communities. The borderline between the developed countries and the rest of the countries is defined by food, "...tell me what you eat and I will tell you where you live... and what is your social position!" Food is probably the best medicine and at the same time the best poison for humans, many questions about serving sizes in our dishes, natural food, diseases and quality will be discussed.

Presentation plan: (extension of the abstract)

Why do we eat? ...and continue eating...

Caveman food... what do we know about the history of food for humans?

War for food?

Geography of food.

Eating 50 years ago...

Obesity: genes or bad food?

Do we consume too much?

Is there a threat to traditional food? Are we in the macaroni & pizza era? Or is the Asian food era starting right now...?

Mad cow and other diseases... recent E. coli...

Is food the best medicine? Food and diseases.

Portion and serving sizes, what's new?

What does natural food mean?

Food quality, is what we eat safe?

How do we eat today? Social function of food in society... is eating together still possible?

Dr. Francesc Llauredó Duran was born in Barcelona in 1956. He holds a PhD in Sciences of Soils from the University of Strasbourg (1983), a specialist in marketing of food products (MBA) in 1987. He has worked in South America, France, Switzerland, and Italy in the Seeds and Agrochemical industry; at present he works in Spain as Managing Director of Nufarm (Australian-Japanese Agrochemical Company). He is also member Board of AEPLA (Spanish Crop Protection Association)

Applying A Straight Bat To Living

John Rochlin
Australia Spain Business Association

The presentation will focus on the game of cricket and its connection with society.

It will be argued that cricket is a reflection of the society and the social values of the day. Various episodes in cricket, some positive and some negative, will be placed in their context with world events at the time. The notorious Bodyline series will be discussed.

We will look at how the arrival of Don Bradman contributed significantly to Australia's coming of age.

The part that cricket played in defeating apartheid in South Africa and the Basil d'Oliveira affair, will also be treated.

I will be suggesting that cricket is an egalitarian game which cuts across the social divide.

I will argue that cricket provides a blueprint for living. We will look at the lessons which can be learned from the game of cricket and which can then be applied to the commercial and political world, and in particular, examining how those lessons from the past could be applied to the financial crisis currently affecting Spain, and looking forward to what could be done to try to resolve the economic predicament.

I will explain the changing face of the legal profession in Australia in the 1980s and we will see how that profession changed at the same time, and in the same way that cricket changed. The rise of "greed is good" was reflected in cricket at this time. "Cheque book cricket" became the order of the day. The notion of winning at any cost and the idea that the end justified the means became the norm. We will look at the rise of World Series Cricket and how the game was changed forever.

The presentation will end with an assessment of the above reflections of the past, a look at what lessons can be drawn, and finally what this suggests for the future.

John Rochlin is an Australian lawyer and mediator. He practised as a barrister at the N.S.W. Bar before moving to Barcelona to live in 1998. In 1991 he was admitted to

practise as a barrister in Ireland. 1999-2001 he was an occasional lecturer for the European Law Students' Association at the University of Barcelona on an Introduction to the English Legal System. In 2001 he founded the Barcelona branch of Australia Spain Business Association and is the current head. He is working as an international lawyer with the law firm Riba Vidal in Barcelona. He is a member of the International Section of the American Bar Association.

***Aquarius Reflections: Imagining Alternative Space,
Place and Identity in Contemporary Australia***

The May 1973 Aquarius Festival in Nimbin, Australia was a regional and national catalyst for social and cultural change that influenced environmental, political and economic ways of life. The Festival provided a stimulus for "alternative" thinking through a plethora of counter cultural activities and political actions that have become both myth and history. On the occasion of the 40th anniversary in 2013, the papers in this panel take the opportunity to reflect on the events that together became the Aquarius Festival and the ongoing threads that weave their way into contemporary Australian life.

Queer Alternatives: the Aquarius Festival and Tropical Fruits

**Associate Professor Baden Offord
Southern Cross University**

The Aquarius Festival has been associated with a range of counter-cultural movements that have provided alternative ways of imagining Australia space, culture and identity. In 1973 at the same time the Aquarius Festival took place, Australian society was actively re-imagining its social and cultural fabric and embracing its multicultural reality. Dennis Altman has argued that it was the opening up of Australia to its own multi-culture that allowed the lesbian and gay movement to find its political and social activation. Against such a background, this paper explores the impact of the Aquarius Festival on the creation of queer space(s) for alternative sexualities on the North Coast of NSW and beyond. The paper will focus on the relationship between the Aquarius Festival, Tropical Fruits, the Sydney Gay and Lesbian Mardi Gras, and Nimbin's Mardi Grass, as refracted counter-cultural examples.

Dr Baden Offord is Associate Professor in Cultural Studies, School of Arts and Social Sciences, Southern Cross University and Co-Director of the Centre for Peace and Social Justice. He has published widely in Cultural, Australian and Asian Studies.

An alternative living: reflections on life, identity and sense of place in an intentional community

Dr Kath Fisher
Southern Cross University

The Aquarius Festival held in Nimbin, Australia in 1973 is considered an iconic marker of the nascent countercultural movement in Australia at the time. It proved to be a significant catalyst for the formation of a number of ‘intentional communities’ or ‘communes’, as they were commonly called in the 1970s. This paper is a personal reflection of the experience of ‘living alternatively’ on one such community in the Nimbin region. Inspired by Eastern philosophies and the burgeoning post-war challenges to dominant social and economic structures, the community was formed in a youthful spirit of idealism and a desire to ‘walk gently on the earth’. Land and houses are owned collectively, all electricity is generated onsite, resources and child-rearing are shared and decisions about how to live together are made by consensus. The paper explores how thirty-five years of living a life created ‘on the margins’ has impacted on identity, notions of family and relationships to place and mainstream society.

Dr Kath Fisher is a lecturer at Southern Cross University’s Business School and in SCU’s Community Engagement Office, developing curricula on community-based learning, research and scholarship. Kath is also a professional facilitator and trainer with over 30 years experience with government and non-government organisations. She specialises in community engagement using deliberative democratic processes and is one of Australia’s most experienced facilitators and process designers in this field. Kath’s primary research interests are in critical reflection, community-based learning, deliberative democracy and postgraduate education. Kath has also taught for over 30 years in the fields of politics, sociology, economics, participatory democracy, action research, group processes and postgraduate research. In 2009 Kath won a national award for her teaching and scholarship in critical self-reflection.

Nostalgia for the future: Aquarius through the rear view mirror

Dr Rob Garbutt
Southern Cross University

The rear-view mirror has a variety of meanings when used in movies, book titles, songs and poems. This paper focuses on a specific use of the rear-view mirror: as an object layered with cultural meaning that connects receding visions of the past with the unfolding present and the immanent future. The specific object in this rear-view mirror is the Aquarius Festival, held in the village of Nimbin, northern NSW over 10 days in May 1973. Together with a pre-existing Mullumbimby-based alternative community, the student-run Aquarius Festival catalysed long-term cultural change in the region. In this reflection on Aquarius, the rear-view mirror plays the part of an object to think with, as well as providing a filmic device for a short video work. Meanwhile, Loris Malaguzzi’s evocative phrase ‘nostalgia for the future’ is used to examine the festival; a festival that looked back in order to generate optimism for a home-life that was longed for but not available in the social structures or promises of the good life in the post-World War Two West.

Dr Rob Garbutt is Lecturer in Cultural Studies and Written Communication, School of Arts and Social Sciences, Southern Cross University, Australia. His research focuses on place, identity and belonging. His latest book is *The Locals: Identity, Place and Belonging in Australia and Beyond*

Borders, Politics and Identity

Grandad's "famous" letters

Elisa Morera de la Vall
Australian Studies Centre (UB)

I only have a few, fragmented memories of my grandfather Victor. The only vivid one is the memory of his death at his daughter's (my widowed mother) when I was nine and he was in his seventies.

For many years after his death, however, his presence remained with us in various ways, in a few photos, in comments on his life, and, particularly in a bulky pack of letters that he had written when he was in his twenties and starting his career as a public prosecutor in the Philippines, then a Spanish colony. The first letter had been written in 1892 and the last in 1898, thus covering a relevant period in the history of Spain, Cuba, Puerto Rico and the Philippines.

Whenever we moved house or simply did a spring cleaning the pack of letters appeared, my mother would explain that they were her father's "famous" letters, and encouraged my siblings and me to read them, an advice unfortunately not followed until very recently.

A couple of years ago I became interested in the letters. They are manuscript and not easy to read; they are sometimes full of trivial family news but they are also thrilling in parts. There is a strong contrast, for instance, between grandad's voyage out, like a pleasure cruise, and his description of the siege of Manila by the Americans. He displays for us the shameful disparity between the ragged looks of the defeated Spanish soldiers and the polished uniforms and proud bearing of the victorious 'yankees'.

A further contrast is provided by the description, in earlier letters, of the lush landscapes of the archipelago, its colours, its space, and the sober reality, depicted in his latest, of an obsessively endless confinement in walled Manila as he waited for a Spanish ship that would mean repatriation, oblivion and a fresh start.

Elisa Morera Former Associate Lecturer in the English Department at the UB. Currently Public Relations Officer of the Australian Studies Centre (UB). Areas of interest and research: The culture and literature of former English colonies. Main research area: Jewish fiction in Australia. PhD (2003) on this subject. Has taught historical, cultural and literary context of Nigeria, Canada, India, Australia, New Zealand and the Caribbean. Has presented papers in conferences both home and abroad. Has had articles and papers published in various journals. Co-editor of some of the publications of the Australian Studies Centre. Has contributed a chapter to the book "Anglophone Jewish Literature" (Routledge 2007)

Multiculturalism, Same as it Ever Was

Kathleen Hoyos

University of Barcelona

Canadian society is mainly known for its multicultural mosaic, consisting of different social communities who co-exist peacefully, regardless of differences in ethnic origin or religious belief. The Canadian multicultural experience is also portrayed as a celebration of ethnicity where different cultural groups share their customs and learn from each other.

The Canadian playwright, George F. Walker critically challenges this concept in his play *Heaven* where the interaction between various different ethnic groups has nothing to do with eternal bliss, but rather turns out to be a bitter battle and disappointment of long-held grudges and prejudices. The play deconstructs the idea of Torontonionian society as a multicultural mosaic and makes the concept of multiculturalism appear as an ideology that could only be attainable in heaven. In the end however, there is a sense of reconciliation or room for possibility of different cultural groups in one single heaven.

Kathleen Hoyos is from Toronto but has been living in Barcelona since 2003. She is currently Associate Lecturer in the English Department at the University of Barcelona. Her areas of interest and research are multiculturalism, transnationalism, diaspora and cultural studies.

Standing the Test of Time – Barth and Ethnicity

Eloise Hummell

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As a theory for understanding the dynamics, complexities and ambiguities of group identity and social organisation, ethnicity remains an essential theory for making sense of societies in the 21st century. Arguably, the most influential works on ethnicity are over three decades old, and perhaps *the* most seminal of these is Fredrik Barth's 1969 *Ethnic Groups and Boundaries*. Rejecting the then prevailing notion that ethnic groups were rigid and bounded entities formed through responses to ecological factors and primordialist bonds, and defined by territorial boundaries and objective cultural traits, Barth's theoretical framework set out the subtle and sinuous frontiers of ethnic boundaries, the interconnectedness of ethnic identities and the continuity of ethnic groups.

This theoretical paper focuses on whether and in what ways Barth's analyses and insights have stood the test of time. How messianic has Barth been in exploring the nature of ethnic groups? Answers will be proposed by taking a closer look at some of Barth's less well cited assertions, including those regarding stigmatized identities, increasing structural similarities and the political organisation of ethnic groups. Considering their applicability in our current times necessitates reflecting on what Barth may have missed, oversimplified or exaggerated, such as the potential for multiple

identities, politics and power-plays within nation-states, and individual and group agency.

Looking back at Barth's work on ethnicity may assist in enhancing our understandings of current social spheres and reconsidering the world around us, and perhaps shine some predictive light on our futures...including what might be at stake.

The Balkans-before and now

Vicktoria Dimitrova,
Universitat de Barcelona

The recurrent political and international panorama suggests that we have not learned how to share the land we live in. This study analyses the matter of official apologies as a central issue in conflicts, and their relevance to international relations, global politics and academic research. Is apology relevant to a nation, and to what extent does it serve as a tool towards reconciliation and a better future? Use is made of an international approach to discuss the issue of official apologies, as it seems to be revealing for the conflicts discussed, while it also gives an insight to what types of problems a country might need to face when it has to deal with an apology. As citizens of the world, we surely ought to be morally aware of the world that surrounds us. But when it comes to conflicts it is not easy to be impartial, to be just and correct. It is not easy to draw conclusions when it comes to war and violence. The Balkans have been scarred by conflicts during centuries and conflict (religious, ethnic, political) is a recurrent theme which appears when one mentions this part of the world. The aim in this paper is not to conclude what is bad or good, but rather more humbly, to try and explore different aspects and perspectives of international conflicts and their solutions, and to analyze, from an academic point of view, in the forum of global politics the issue of an official apology. The official apology in Bosnia and Herzegovina which was offered by the Serbian government of Mr. Tadic (2010) is the main focus of the discussion and the recent denial of the new president of Serbia- Mr. Nolic, that there was no genocide during the war in former Yugoslavia when around 8000 Muslim men and boys were killed in the Srebrenica massacre.

Victoria Vladmirova Dimitrova is a graduate student of the English department at the University of Barcelona (2011) and holds an MA in *Constructions and Representations of Cultural Identities* from the University of Barcelona. She is a PhD Candidate at the same university. She teaches English at Vall d'Hebron language school. Her research interests include The Balkans as well as International Relations and Theatre.

Colonialism and Its Aftermath

The Hydra of Primitivism

Mitchell Rolls

**Riawunna, Centre for Aboriginal Studies, University of Tasmania
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In August 2007 the federal Howard government announced The Northern Territory National Emergency Response, known more prosaically as ‘The Intervention’. This initiative was hurriedly implemented to address a range of issues highlighted in ‘The Report of the Northern Territory Board of Inquiry into the Protection of Aboriginal Children from Sexual Abuse’. The report bore a title expressing a traditional Yolngu belief (north east Arnhem Land) that for some unexplained reason had been translated into a language from the central desert. This was paraphrased in the emotive and cloying English subtitle ‘Little Children are Sacred,’ and it is the latter by which the report is widely known.

This paper does not canvass the ‘Intervention’ itself, but a specific albeit long standing issue it brought to the fore. Implicitly if not explicitly, many critics find in the ostensibly classical Aboriginal cultures of remote and impoverished communities an authentic indigeneity. For a range of interests arising most often external to the communities concerned, there is a reluctance to countenance any prospective change that could stem the replenishing of these wellsprings of originary authenticity. In this respect both settler and Aboriginal critics have found common ground in arguing that they represent the interests of the communities on whose behalf they supposedly speak. The following paper elaborates these issues.

Mitchell Rolls is senior lecturer in Riawunna, Centre for Aboriginal Studies, University of Tasmania, and Co-Director of the interdisciplinary research centre, the Centre for Colonialism and Its Aftermath. In collaboration with Dr Anna Johnston he is currently working on an ARC Discovery Project examining the popular Australian magazine *Walkabout*. His concurrent research interests include cultural identity, race and representation, and place-making in settler societies. He has published recently in *Australian Cultural History*, the *Journal of the European Association of Studies on Australia*, *Zeitschrift für Australienstudien* and with Dr Murray Johnson co-authored *The Historical Dictionary of Australian Aborigines*, Scarecrow Press, 2011.

“Our Antipodes”: Colonial Travel Writing and the Settler World

Anna Johnston

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The Australian colonies were extremely popular destinations for mid- to late-nineteenth-century British travellers, celebrated for their modernity and their immense potential for white British settlers. Visiting in the expectation of confirming Britain’s global domination, a group of mid-to-late-nineteenth-century travellers encountered disquieting differences in the southern colonies, not only with indigenous peoples, but

with settler colonists. Travel books surveying “Our Antipodes” (Mundy 1852) explicitly advocated for the unity of British blood, with an implicit corollary of Indigenous removal. This paper examines the foundational role of imperial travel narratives in national imaginaries and global geographies, by way of a postcolonial analysis that brings together interdisciplinary settler colonial theory and literary studies. It reveals the trauma and loss embedded within representations of colonial Australia, through which a modern settler identity was forged.

Anna Johnston is an ARC QEII Research Fellow and Associate Professor in English at the University of Tasmania. She is the author of *Missionary Writing and Empire, 1800-1860* (2003), *The Paper War: Morality, Print Culture, and Power in Colonial New South Wales* (2011), and is currently researching nineteenth-century travel writing about Australia, and *Walkabout* magazine.

Looking Forward to Look Backwards: Using Prison Records to Explore Childhood in Colonial Tasmania

Hamish Maxwell-Stewart
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Between 1865 and 1933 the Tasmanian Police Gazettes published a description of every prisoner released from gaol. Many of these were colonially born offenders, some as young as the age of seven. This paper will examine the way in which these registers can be used to explore the history of childhood in colonial Tasmania. The paper title refers to a technique that can be used to explore the nutritional status of infants. This approach involves back projecting adult height to year of birth to look for fluctuations in stature over time. In this case the data series is sufficiently long to permit an exploration of the relationship between juvenile offending patterns and child growth rates. What makes this particularly fascinating is that many of these offenders were the children and grand children of transported convicts. The paper will therefore be able to take a long run view of the impact of convict transportation on subsequent generations.

Hamish Maxwell-Stewart is an associate professor at the University of Tasmania although he is currently seconded to University College Dublin. He has authored or co-authored of several books including *Closing Hell's Gates* (2008), *American Citizens British Slaves* (2002) and *Chain Letters* (2001).

Eloquent Moments: ‘Looking forward’ and social justice

This multidisciplinary panel focuses on four contemporary social justice locations. We explore the power individuals and groups exercise and consider the role of testimony, cultural practice and literature in shaping identities, including our own. The panellists bear witness to the consequences of history-telling in a range of diverse cultural locations. These include new ways of seeing surfing history, attention to what we are mutually enacting in academia, literary works set for study in high school, and the

complex issues that attend the healing of cultural trauma. The panel explores those moments where individual and groups experience a recognition that the process of cultural continuity may not be straightforward or desirable and asks, how might we *Look Forward* to bring about a better world.

Imagining future histories of surfing in Australasia: Affect and the politics of physical cultural memory

Rebecca Olive (University of Queensland)

Holly Thorpe (University of Waikato)

Since the early twentieth century, surfing has increasingly become a highly valued ‘way of life’ for many men and women living in Australia and New Zealand. In recent years a palpable sense of nostalgia has emerged among surfers. A plethora of cultural memory products including museums, books, films, documentaries, magazines, and websites, work to frame representations of the surfing past and evoke highly affective cultural memories. A dominant narrative has emerged that focuses on masculine, performative and technological discourses and developments in surfing. In so doing, the voices and lived experiences of many others (i.e., recreational, female, gay, indigenous, older surfers) have been written out of the history of surfing in Australasia. In this paper we consider the potential of the recent intersection of feminism and cultural memory studies for revisiting the production and consumption of surfing histories in Australasia. More specifically, we engage Deleuze’s concept of the fold to examine the dynamics of gender and power in the work of surfing cultural memory production, weaving various representations of the past with contemporary interpretations and future imaginings. As well as examining the exclusion of female and others perspectives from the dominant historical surfing narrative, we also explore the growing presence of highly creative counter-narratives (e.g., online and art works) of surfing histories. We consider the role of the author-historian in creating space for multiple surfing cultural memories and narratives, and the possible affective cultural impacts and consequences of such memory products for the future of surfing in Australia and New Zealand.

Rebecca Olive is doctoral candidate at The University of Queensland. Based in the School of Human Movement Studies, her thesis research about women and surfing explores process of gender, culture, ethics and pedagogy.

Holly Thorpe is a Senior Lecturer at the University of Waikato in New Zealand. Her research interests include gender, youth culture, social theory, sport and the moving body. She is the author of *Snowboarding Bodies in Theory and Practice* (2011), and has published in an array of journals including the *Journal of Sport and Social Issues*, *Sociology of Sport Journal*, *Mobilities*, and *Sociology*.

It's all about wellbeing, eh? Mindfulness of what we're creating in our PhD ecologies

**Erin Kreeger
(Tilberg University)**

A lot of people are calling for change in how we do things in the world and Erin’s presentation invites us to consider this call by engaging in a conversational turn about what we’re making together, how we are making it and how we can make better

worlds. She blends contemporary communication theory with wisdom from age-old practices to help examine and transform our relational patterns - specifically our processes and practices in and around academia. She foregrounds the role we in academia play in co-creating or co-enacting wellbeing and invites mindfulness of the choices and opportunities we have to create better worlds.

Erin Kreeger is a scholar-practitioner who works with individuals, organizations and boundary-spanning teams to help them turn their aspirations for a better world into positive systemic changes in ways of being/working together - shifts which simultaneously create change right now and cultivate the conditions needed for future change. Her work is practice based and practical, grounded in a social-relational constructionist orientation, the communications perspective (that communication is substantive and generative - a way of doing and making things) and Buddhist practice. Erin is based in Canada, has had the pleasure of living in 7 different countries and partners with people multi-nationally. She is associated with The Taos Institute, The CMM Institute for Personal and Social Evolution, The Corporation for Positive Change and The Harwood Institute. Erin completed her Masters degree at Fielding Graduate University and is completing her doctorate at Tilburg University in the Netherlands. She is also a certified wellness coach - helping people reach their health and wellbeing goals by making choices based in the wisdom and traditions of Ayurveda.

Memory: the theatre of the past

John Ryan
(English Department, Kingscliff High School)

This paper explores curricula where a cultural study of texts offers opportunities for high school students to consider the discourses and stories that have preoccupied and shaped their own society and lives these last hundred and fifty years. Walter Benjamin's astute observation that *Memory is not an instrument for exploring the past but its theatre* provides the starting point for the discussion. In particular, the paper will explore the praxis of cultural studies scholar and novelist Gail Jones whose interests in modernity, memory and image currently engage high school students in their final year of study.

John Ryan is Head, English Department, Kingscliff High School, New South Wales. He has published in the field of human rights and education and was awarded a NSW Premiers' Scholarship in 2002. In 2011 he was a member of the Higher School Certificate English Exam Committee which 70,000 students sat for. He has a commitment to curriculum innovation through combining human rights, cultural diversity and social justice with cultural studies perspectives. His recent work, "Peacebuilding education: enabling human rights and social justice through cultural studies pedagogy" with Baden Offord appears in a new book, *Activating Human Rights and Peace*.

Forgotten Colonialisms and Re-storied Places

Waiting at the border: impossibility, generosity and settler Australian amnesia

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In Jeni Thornley's poetic filmic essay, *Island Home Country* (2008), she asks how can she connect the war against Aboriginal people with her peaceful family memories of growing up in Tasmania, Australia. As a documentary maker she undertakes a filmic journey to learn about what she seemingly didn't know: the disturbing history of colonial Tasmania, erased during her own 1950s childhood. Although early in the film, she says, 'Growing up here I knew nothing of colonisation', her central concern is not 'not knowing' but amnesia: forgetfulness. To reckon with settler amnesia she returns to Tasmania, to question her *idea* of a peaceful island. In this paper, I want to begin at the end: with waiting as a practice of responsibility and ethics, which is perhaps suggestive of Roslyn Diprose's notion of corporeal generosity.

During the filmmaking Thornley is confounded by how to ethically negotiate all that she has come to learn about her childhood home and Aboriginal protocols. 'Well, how do you become responsible? Palawa Elder, Jim Everett, asks and answers:

Well it's simple. It's like the old traditions where one Aboriginal group visited another, they waited at the borderline, the boundary of that cultural country, until they were invited in.

Respectfully, it is not simple for non-Indigenous Australians. Settlers' must first recognize Indigenous sovereignty, which thus far has proved an impossibility. What clues might Thornley's stepping onto the ground of impossibility offer up for settlers' becoming responsible? Near the close of the film, Elders remind her that the film was to be about her, not them. The turning of the gaze upon herself, and negotiating Aboriginal protocols is deeply unsettling – causes her to 'experience *un-possession*'. She says, 'I lose my thread, the film is dissolving'. Why when white settler Australians care to remember about colonial violence (and its continuance) do 'we' dissolve? Is dissolving different, and more ethically productive than white worrying and anxiety? I want to examine if 'dissolving' might be a way to unlearn and re-invent new models for knowing our place, and in so doing forging anti-colonial modes of co-existence.

Lisa Slater Lisa Slater is a Lecturer in Cultural Studies at the University of Wollongong, Australia. Her research seeks to understand the processes of Australian neo-colonialism, the conditions of production of contemporary Indigeneity and settler-colonial belonging with a particular focus on the role of cultural production – most recently Indigenous festivals – as sites for the expression of Indigenous sovereignty and ethical inter-cultural engagement. Her recent projects have a strong focus on remote, rural and regional Australia.

Colonialism's Catastrophe: The fate of History at an Australian Theme Park

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The urge to seize, to claim the past in order to experience the truth of history is a powerful impulse - one full of desire for a time apart from the here and now. Conceiving and sustaining an experience of the past is today very big business. The ongoing development of the heritage, tourism and re-enactment industries inter-link with popular historical perception in ways that raise multiple questions about the relationship between popular and academic accounts of the past and the many other ways of performing history (Denning 1996). This paper takes as its starting point a gold rush theme park, Old Mogo Town¹ in NSW, Australia, and in particular, its erasure of all evidence of the Indigenous past. From here, it is my aim to develop a revised performance of that past- one that interrogates the catastrophe of colonialism and the fate of history currently expunged from the gold rush theme park of Old Mogo Town.

Virginia Watson teaches in the Faculty of Arts and Social Sciences at the University of Technology Sydney. She is currently working on a project which hopes to reflect on some of the entanglements between Indigenous dispossession and mining'

Entertaining Possession: Re-enacting Cook's Arrival for the Queen

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In 1970 amid many nationally organised events to remember Captain Cook's passage up the east coast of Australia, a re-enactment of his landing at Botany Bay was held for the visiting Queen Elizabeth and entourage. What was being enacted and what re-enacted was questioned by the arrival of the Royal Party at this event on the *Britannia* and royal barge. Their landing was another order of re-enactment - adding the legal and regal gloss to a Cookian claim to possession. There was also an eruption mid performance by some university students in a speed boat with their own Captain Cook who claimed Australia for George the Third who was both the 'mad' king and the 'king who lost the Americas'. Amid these two strange acts, the unnamed actors playing 'hostile natives' threw stones and spears while the named white actors strode ashore without a shot being fired. Clearly Cook's own account was not being used to script this 'entertainment'. As a performance of unlawful possession, of practicing a forgetting of Indigenous sovereignty and original opposition this piece of public relations was meant to settle the population both Indigenous and non-Indigenous but this conciliation to British rule and non-Indigenous control was at best a partial. From that fragmented and partial event emerge new ideas of how possession and Australia might be understood through failed performances of history.

Katrina Schlunke is Director of the Transforming Cultures Research Centre at the University of Technology Sydney where she also teaches cultural studies. She is the author of *ÆBluff Rock: Autobiography of a Massacre*¹ (Curtin Books), co-author of *'Cultural Theory in Everyday Practice'*(Oxford) and co-editor of the *Cultural Studies Review*. She has an ongoing interest in the intersections of Indigenous knowledges and representations of the past, materiality and the past, Captain Cook, Ludwig Leichhardt and graphic non-fiction.

From There to Here
Writers' Panel

Gloria Montero, Ron Pretty

How did we get from there to here? Terri-Ann White, Gloria Montero and Ron Pretty have all either grown up in one continent and now live in another, or are descendants of people who did. Building on these experiences, these papers will explore aspects of displacement and of the awareness of 'The Other' as recorded in the authors' own works and in the works of other writers from Australia, Spain and elsewhere. What has been the impact of displacement? Motifs of nostalgia, of incomprehension, of threat and ambition will be explored. In this session, the ways in which these tropes are embodied in the language and structure of contemporary prose and poetry will be explored.

Gloria Montero novelist, poet, playwright grew up in a family of Spanish immigrants in Australia's North Queensland. After beginning to work in radio and theatre, she moved to Canada where she continued her career as writer, singer, actress, broadcaster, scriptwriter, TV-interviewer, producer of radio and film documentaries. Co-founder of the Centre for Spanish-Speaking Peoples in Toronto, she served as its Director until 1976. Following the success of her oral history *The Immigrants* she was invited during International Womens Year to act as consultant on Immigrant Women to the Multicultural Department of the Secretary of State, Government of Canada.

In 1978 she moved to Barcelona, Spain, from where she reported as Spanish correspondent for CBC Radio's THE ARTS REPORT. Her cycle of prose poems written as *Letters to Janez Somewhere in Ex-Yugoslavia* provided the basis for a collaboration with painter Pere Salinas in an exhibition at Barcelona's Galería Eude in 1995. The *Letters...* subsequently served as narration for a choreography by the Cristina Magnet Dance Company.

Writing and publishing in both English and Spanish, her novels include titles like *Punto de Fuga*, *The Villa Marini*, *Todas esas guerras*. Her theatre work, in particular the play *Frida K*, has been performed in countries around the world winning multiple awards.

Ron Pretty has published seven books of poetry, the most recent being *Postcards from the Centre*, published in July 2010. He has also written about writing in *Creating Poetry*, which was revised and reissued in 2002. After editing *scarp* from 1984 until 1999 and teaching writing in schools, universities and community groups throughout Australia and in US, England and Austria, Ron became director of Five Islands Press. By the time he retired from the Press in 2007, he had published 230 books of Australian poetry. He also ran the Poetry Australia Foundation which in 2007 became the Australian Poetry Centre, and, more recently, Australian Poetry Ltd. Ron Pretty won the NSW Premier's Special Prize for services to literature in 2001 and received an AM for services to Australian literature in 2002.

Health Perspectives. Learning From The Present To Improve The Future

Perception And Understanding Of Intimate Partner Violence. Comparative Study In Nursing Students. University Of Barcelona, University Of Southern Queensland

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This report describes a comparative study that investigated the perception and comprehension of nursing degree students from the University of Barcelona, on Intimate Partner Violence (IPV). The causes of abuse victims and perpetrators, the educational preparation and training in the identification and treatment of IPV were explored to identify the level of perceptions and understanding of students. A mixed method, utilizing a qualitative perspective through oral narrative data from focus groups and descriptive quantitative perspective using nominal data from a subsequent survey was employed. The focus group questions were designed to draw out the nursing students' perspective, including attitudes and knowledge. The research results were compared with the findings from the study at University of Southern Queensland.

Study Of Eating Behaviour And Psychopathological Risk Factors In Young College Women Studying Nursing And Social Education In Barcelona (Spain)

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The aim of the present study was to analyse the prevalence of some psychopathological risk factors and irregular eating behaviour in a sample of 444 Nursing and Social Education students at the University of Barcelona. They were administered the Symptom Checklist-90-R (SCL-90-R) to evaluate psychopathological symptoms, the Eating Attitude Test (EAT-26) to detect symptoms and manifestations of eating disorders, and a Questionnaire on attitudes towards one's body and weight designed for this study. Body weight and height were recorded. The results show a tendency for

Social Education students to manifest depression symptoms and have a Body Mass Index (BMI) over 24. We also found that female students who either have or have had some family member with a psychiatric disorder are more prone to eating behaviour problems.

Assumpta Rigol Cuadra, holds a degree in Anthropology, PhD in Social and Cultural Anthropology by the University of Barcelona, is also a specialist in Nursing Mental Health and a Master's degree in Social Psychiatry and is Director of the Nursing Department of Public Health, Maternal and Child Health the Nursing School of the University of Barcelona. She is member of the Research Group: *Family and Kinship*. Her main area of interest is the study of Mental Health, against gender violence and the importance of *caring* as a category of analysis of the relationships in the brand new forms of family, in regards to adoption and to people with learning disabilities

Maria Honrubia, holds a degree in Psychology and Pedagogy and a Master in Health Education. She is a University lecturer in the Nursing Department of Public Health, Maternal and Child Health, the Nursing School at Barcelona University. She teaches Applied Psychosocial Sciences in Health at basic undergraduate training level and two post-basic Nursing courses and work shops for women at risk regarding social vulnerability. She member of the board of the NGO: *Association of Family Planning in Catalonia and the Balearic Islands*. She is currently doing a doctoral thesis in psychology in Sexuality and Education.

Amparo del Pino Educated at the Nursing School, (University of Barcelona) and is also a graduate in Psychology (University Ramon Llull), Amparo is also specialist in Nursing Mental Health and, has graduate degrees from Universitat de Barcelona in Nursing Mental Health and Update on Clinical Psychopathology. She studied for the Certificate of Advanced Studies PhD Program in Personality, Development and Abnormal Behaviour. At the moment Amparo del Pino Gutiérrez is an Associate Lecturer in the Nursing Department of Public Health, Maternal and Child Health the nursing school of the University of Barcelona.

Isabel Sanchez Educated at the Nursing School (University of Barcelona) and a graduate in Anthropology (Universidad of Barcelona). She has Degree in Nutrition and Midwifery. She is lecturer in the Nursing Department in Basic Nursing and Medical surgery, in the Nursing School at the University of Barcelona. Her main area of interest is the struggle against gender violence and Women and Health.

Dolores Rodriguez Educated at the Nursing School (University of Barcelona) and ia a graduate in Anthropology (Autonomous University of Barcelona). Her career includes 17 years in the emergency unit at the Hospital Clinic of Barcelona as a clinical nurse. In the field of health and gender: a founding member of the *Commission on Family Violence and Gender* of the *Corporació Sanitària Clinic* (2000), since 2007 secretary; founding member of the *Abuse and Health Committee of the Barcelona Nursing College* (2009); technical secretary of the *Federation of Women's Network for Health* since 2007. She has worked on gender mainstreaming projects (social and educational) in awareness programs and development of protocols for action against gender violence. She is currently doing her doctoral thesis in Anthropology, Health and Deafness. At the moment Dolores Rodriguez Martin is a lecturer in the Nursing Department of Basic Nursing and Medical surgery, in the Nursing School at the University of Barcelona.

Inventories of Colonialism in Australian writing

Inventories of Colonisation in Recent Australian Writing

'Some wars are never over': The Legacy of the Vietnam War in Australian Writing

Geoffrey V. Davis
RWTH Aachen University

Forty years ago, almost to the day – on 8th December 1972 – the last Australian troops left Vietnam, thus ending the country's participation in that most contentious of wars. It is worth reminding ourselves of this anniversary.

"Australia" as one historian has written, "has been involved in more major conflicts for more years than any other industrial nation." From Sudan in 1885 to Iraq in 2003 the country participated in numerous overseas wars, first on the side of the British and later on that of the Americans. Participation in such military conflicts, especially in the First and Second World Wars, conditioned Australian thinking on its future world role. The readiness of the Australian government to send troops to Vietnam may be seen as a concession to the alliance forged after World War II with the United States. The Australian campaign in Vietnam from 1965 to 1972 demonstrated the high cost of such an alignment and the strength of opposition to it within the country.

This long history of military engagement has given rise to a preponderance of writing by authors such as Malouf, Keneally, and Stow which reflects on the country's participation in overseas wars and on the long-term impact of wartime experience on Australian society. Much of this writing since the 1960s was motivated not least by concern, indeed often anger, over the country's involvement in the Vietnam War.

The purpose of the present talk is to explore evolving perceptions of the legacy of the war on the part of Australian writers and to analyse significant literary representations of that war. I shall begin with a brief review of the earlier work by combatants such as John Rowe (*Count your Dead*, 1968) and William Nagle (*The Odd Angry Shot*, 1975) and shall conclude with a discussion of contemporary perceptions of the war by a new generation of writers such as Adib Khan (*Homecoming*, 2003) and Nam Le (*The Boat*, 2008) whose work continues to be informed by the legacy of the war. In the process I hope to touch on a number of dramas (by George, Gow and Williamson) which engage with the post-war impact of Vietnam as well as on Christopher Koch's absorbing epic fiction *Highways to a War* (1995).

Geoffrey V. Davis is currently chair of the European Association for Commonwealth Literature and Language Studies (EACLALS). He is co-editor of the

series *Cross/Cultures: Readings in Post/Colonial Literatures and Cultures in English* and of *Matatu: Journal for African Culture and Society*. Among his recent publications are the co-edited volumes *Staging New Britain: Aspects of Black and South Asian British Theatre Practice* (Brussels, 2006), *Indigeneity: Representation and Interpretation* (New Delhi, 2008), and *Voice and Memory: Indigenous Imagination and Expression* (New Delhi, 2011).

Carey Forging the American Dream

Helga Ramsey-Kurz
University of Innsbruck

"When I see the past clearly and spookily alive in the present," Peter Carey explains in an interview, "I believe the past is telling us something urgent about who we are and how we live." Tocqueville's "Democracy in America," he explains, provided exactly such a sense of déjà-vu and thus inspired him to extend the journey it records into a fictional tale throwing further into relief the analogies Tocqueville had made Carey see between post-revolutionary France and contemporary America. The result of this experiment is Carey's fourteenth book, "Parrot and Olivier in America." I want to examine how, in this novel, Carey juxtaposes the airs of a spoilt aristocrat blinded by his own arrogance with the aspirations of a former convict and reluctant servant to negotiate the different notions of fortune, wealth and prosperity thriving in the special climate of an emergent New World Capitalism that he portrays.

Helga Ramsey-Kurz is associate professor of English literature at the University of Innsbruck, Austria. Her publications include the monograph *The Non-Literate Other: Readings of Illiteracy in Twentieth-Century Novels in English* (2007) and the editions *Antipodean Childhoods: Growing Up in Australia and New Zealand* (2010), *Projections of Paradise: Ideal Elsewheres in Postcolonial Migrant Literature* (2011); and *On the Move Stories of Refugees in Postcolonial Literature* (2012). She is a board member of EASA and EACLALS.

Mourning and Metafiction in Peter Carey's The Chemistry of Tears (2012)

Marc Delrez
University of Liège

Peter Carey's recent novel shares the concern with 'unoriginality' which has become a hallmark of his later fiction. It can actually be argued that, through this new variation on a known theme, he purports to move beyond the clichéd postmodern paradox that authenticities – whether psychological or aesthetic – are always essentially made up, in order to consider the matter from another angle, pondering the perilous moment when an overtly fabricated object somehow mysteriously springs to life. If, as the title suggests, even our most personal emotions can be rationalized in terms of chemical reactions, why then could we not pursue a reverse path of investigation and envisage material reality as the source providing the components for the creation of spirit? This is the subjective context in which the protagonist Catherine, who works as a horologist (clockwork

expert) in a London museum, must reconstruct a nineteenth-century mechanical swan suspected by some to be harbouring the soul of its original maker.

Interestingly Catherine, herself a die-hard rationalist, finds herself shaken by a devastating bereavement which makes her unusually open to any form of consolation – including the self-indulgence of nostalgia, but also of cocaine and alcohol – which is why she will whole-heartedly embrace the welcome distraction offered by her work of mechanical reconstruction. As part of her attempt to understand the structure of the automaton, she feels that she must immerse herself in the diaries left behind by the commissioner of the work, an Englishman named Henry Brandling animated by his faith that the elaborate toy may release enough energy in his consumptive son, Percy, to save him from his otherwise lethal condition. Thus Carey creates an opening into the rationalist fabric of his protagonist's present, allowing her to entertain anachronistic fantasies about the life-saving (let alone life-giving) properties of true art.

Inasmuch as Catherine's perusal of the diaries eventually facilitates a circuitous confrontation of her own grief, so that her excursions into the past serve to shore up her fragile sense of a future, the text appears to vindicate its own fantastic claims about the demiurgic, or at least redemptive, powers of art. Perhaps predictably, some reviewers balked in the face of this species of self-promotion, repeating the oft-expressed view that Carey's fiction, in view of its deliberate straining of the laws of credibility, finally fails to emerge from an enmeshment in its own favoured themes of forgery and imitative inadequacy. The ultimate question asked by the work is then whether it must be seen to be equal to its own promise of transcendence. The present paper, by way of its own descent into the past (and particularly through a comparison with *My Life as a Fake* which rehearses similar themes), will try to provide an answer, notably by circumscribing the intention of a text in which metafiction assumes a metaphysical dimension possibly unique in Carey's corpus.

Marc Delrez (MA Adelaide ; PhD Liège) teaches literature in English (new and established) as well as comparative literature at the University of Liège, Belgium. In the post-colonial field, his publications include articles on Salman Rushdie, Randolph Stow, David Malouf, Robert Drewe, Nicholas Jose, Richard Flanagan, Andrew McGahan and Janet Frame. His monograph on Janet Frame, *Manifold Utopia*, appeared in Rodopi's Cross/Cultures series. He is currently working on another book on Frame, to be published by Manchester University Press

Is this Australia?:

Gaps in the Real as Fundamental Aspect of Transcultural Literatures.

Dr Janie Conway-Herron
Southern Cross University

Dr Nell Cook
Southern Cross University

Dr Maarten Renes
Barcelona University

*To lie in sweat, on familiar sheets,
In brick veneer on financed beds.
In a room, of silent hardiflex
That certain texture, that certain smell,
Brings home the heavy days,
Brings home the night time swell.¹*

Abstract: In this panel we will explore notions of the uncanny via fictional representations in Australian literature to show how the unfamiliar and the familiar circulate through constructions of Australian identity and subjectivity. Using the work of White, Malouf, Dark, Wright, Grenville, Jolley, Scott, Flanagan, Mudrooroo, Carey and Tsiolkas we will show how the gothic, the uncanny and the alienated other provide a metaphor for the temporal link between an historical past and postcolonial/postmodern terror in the 21st Century.

The relationship between the Gothic and postmodernism in Australian literature can be seen as one that depends on an alienated other in a binary of fear and desire played out in the broader social context of power relations. The referents of Australian society are: multicultural, tolerant, rich in exploitable land mass and safe but this safety is predicated upon an uncanny relationship to place. As Turcotte² writes ‘the history of the gothic in Australia is the story of change and adaptation’. In considering Australia as a chronotope of transcultural experience that incorporates notions of the other as abject we will show how gaps in the real contain essences of Australian identity that are often overlooked and under-investigated in a body of literature that presupposes a way to ‘laugh and think, this is Australia’³.

Dr Janie Conway-Herron is a senior lecturer in Creative Writing at Southern Cross University. She has a PhD in writing from the University of Western Sydney and a Masters in Creative Writing from the University of Technology Sydney. Janie has extensive experience as a novelist, poet, musician, lyricist and scriptwriter and her work has been published in a number of journals and anthologies including; *Landscapes of Exile*, *Australian Folklore Journal*, *To The Edge: Poetry from Byron Bay and Beyond*, *Australian Humanities Review*, *The International Journal of Critical Psychology*, *Lint and*, *Belonging in the Rainbow Region: Cultural Perspectives on the North Coast*. In 2007, 2009 and 2010 she conducted creative writing workshops with Burmese women refugees for NGO, Altsean Burma. Her work reflects her passion for human rights and explores landscapes of identity in both an historical and contemporary context. A novel,

¹ Callaghan, Mark (1985). At <http://www.metrolyrics.com/sounds-of-then-this-is-australia-lyrics-ganggajang.html> (accessed May 21, 2012)

² Turcotte Jerry (1998). ‘Australian Gothic’ in M Roberts (ed) *The handbook of Gothic Literature*, London: Macmillan, pp10-19

³ Callaghan, Mark, *ibid*

Beneath the Grace of Clouds, was published by Cockatoo Books in 2010. She is currently working on her next novel, 'Spotlighting' due to be completed in 2013.

Dr Nell Cook has lived and worked in northern NSW since 1983. She has a PhD in creative writing and has taught in the writing program at Southern Cross University since 1999. She is currently working on a gothic novel set in the north coast.

Dr Martin Renes is an expatriate Dutchman who has lived and worked in Barcelona since 1987. He holds a PhD in English by the University of Barcelona and is assistant lecturer for the literature section of its Department of English. His main area of interest is the study of film and novels from a postcolonial point of view. He dedicated his minor thesis to contemporary mainstream fiction dealing with the cultural interface of Indigenous and non-Indigenous Australia, and his doctoral thesis explored the uncanny aspects of rewriting Australianness through Indigenous literature. He is vice-director of the University of Barcelona's interdisciplinary Observatory: Australian Studies Centre.

Looking Forward In Some Psychological And Educational Subjects

Language-in-education policies in the Catalan language area

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The territories where Catalan is traditionally spoken as a native language are: Catalonia, Valencia, the Balearic Islands and la Franja, in Spain; Northern Catalonia, in France; Andorra; and the Sardinian city of Alghero (Italy). In the past, all these societies developed quite different language-in-education policies and models, ranging from monolingualism in the State language to many different bilingual and even plurilingual programmes. Today, after a decade of unexpected and massive recent foreign immigration, these very systems have to adapt to a new multilingual, multicultural environment, where immigrant languages combine with globalisation, turning them into an attractive laboratory for comparative language-in-education policies. This paper provides a summary of available research results in connection with language learning, language practices, the impact on social integration and cohesion, and on academic achievement. We will provide more in-depth information on Catalonia due to the weight it represents as a whole as opposed to the other territories and to the number of studies carried out there. Finally we will try to make some comparison with language-in-education policies in Australia.

Joaquim Arnau is emeritus professor at the Department of Developmental and Educational Psychology (University of Barcelona) and member of The Institut d'Estudis Catalans (The Nacional Academy of Catalonia).

He has been doing research in areas related with teaching and learning Catalan in immersion programs and teaching language through contents in ordinary classrooms with immigrants. This scientific work has been applied to training teachers programs.

Changing patterns of mental health and illness behavior associated with globalization:

**Josep Cañete Crespillo.
Salut Mental i Addiccions. Consorci Sanitari del Maresme,
And Universitat de Barcelona.**

Globalization can be defined as a process in which the traditional boundaries separating individuals and societies are reduced. Because mental health is highly conditioned by social and cultural factors, the prevalence and presentation of some mental disorders can be greatly affected. Examples of propagation of illness behaviour through globalization can include new patterns of drug abuse, addictive behaviours, suicide and self-injury, anorexia, depression and somatization. We study some of these new patterns on public demands of psychiatric and psychological help in the Maresme County, a population area of 400.000 inhabitants with a high proportion of immigration, during the last years. We discuss the importance of these changes in the area of prevention and mental health services organisation. Also, we introduce the need for integrate aspects related to globalization in the educational plans for mental health professional (physicians, psychologist, nurses and others).

Jose Cañete is medical doctor, psychiatrist and PhD (1993). He's worked on mental health organization and assistance as a director in different Catalonia public hospitals managing the development of mental health and addictions centres linked to general hospital structure and activity. His scientific work has been connected with the field of schizophrenia and psychiatric service use studies. He's director of mental health department in Maresme Health Consortium (Hospital de Mataró) and coordinator of post graduate studies on mental health, in collaboration with Psychology Faculty. Universitat de Barcelona.

Bullying in the world: A reflexion about the problem

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Nowadays the issue of bullying is a growing concern in developed countries. A few years ago, some of these countries have carried out a considerable effort to understand the problem and have launched programs to reduce its importance. Our presentation aims to make a short picture of the question of bullying. We will talk and discuss the concept; the data collected and the causes highlighted by different studies around the world to fall into what we consider the main question of How to fight again these practices? Our conclusion stresses the difficulties derived from adolescent mentality.

Gerard Martinez Criado is a researcher in the Department of Developmental and Educational Psychology at the University of Barcelona (Spain). He has been a teacher in

human development at different stages of life from childhood to old age. Coordinates the GRIA (Grup de Recerca en Infància I Adolescència). He has carried out researches on 'the play in childhood' and 'sexual and social behavior of adolescents'. The most recent works explore the 'antisocial behavior and peer harassment in adolescence'. He has participated in Scientific meetings in the European Union and has done several publications in psychosocial development issues.

Managing (Bad) Memories in Late Age Fiction in English

Memory Revisited in Julian Barnes's The Sense of an Ending

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An accumulation of years brings with it an accumulation of experiences. The revision of such experiences usually becomes more recurrent after retirement, a transition time from one period of life to another and, as such, a time in which we, human beings, have a tendency to take stock of our lives. This is one of the main issues present in Julian Barnes's latest novel *The Sense of an Ending* (2011). When the main protagonist, a retired man, quite comfortable and contented with his present life, receives an unexpected inheritance from the mother of a girlfriend of his university years, he is forced to track down a part of his life that he had left at the back of his mind a long time ago.

As he explains his story, the protagonist and narrator of the novel raises a number of questions related to the quality and function of memory as one gets older. He experiments with the unreliability of memory and questions to what extent memory is constructed through the remembered emotions that invaded him over that episode of his life rather than through the events as they actually took place. On the other hand, the act of revisiting and revising that specific episode brings with it feelings of guilt and remorse as the protagonist realises that his past acts were not as noble as he remembered them to be. However, these acts are part of the past and they cannot be changed; thus, another question that the novel raises is how to account for those actions of which one does not feel proud and, more importantly, how to manage those bad memories as one gets older.

Maricel Oró-Piqueras graduated in English Philology at the University of Lleida in 1999. She also holds a BA in English from the University of Surrey at Roehampton. She started her PhD studies after having been awarded a government research scholarship in 2002 and became part of the literature research group Grup Dedal-Lit in the Department of English and Linguistics at the University of Lleida. In 2003, she completed her minor thesis on Angela Carter and Magical Realism. In 2007, she defended her PhD thesis which has recently been published by LAP LAMBERT Academic Publishing (Saarbrücken, Germany) with the title *Ageing Corporealities in Contemporary British Fiction: Redefining Stereotypes* (April, 2011). Maricel Oró-Piqueras is currently working at the Official School of Languages (*Escola Oficial d'Idiomes*) in Vendrell (Tarragona) and she collaborates with the Department of English and Linguistics at the

University of Lleida as a part-time lecturer. She also participates actively with the literature research group Grup Dedal-Lit, contributing with her research on ageing in contemporary British fiction.

'Memory, I defy thee!': Edward Bulwer-Lytton's Guilty Recollections in Late-Life

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Edward Bulwer-Lytton acquired unprecedented popularity due to the publication of novels that inaugurated different sub-genres in Victorian England such as the Silver Fork novel and the Newgate novel. His position both as Member of Parliament and future baronet, as well as highly-acclaimed man of letters, made him well aware of his public persona and the way he had to present himself in society. Nonetheless, tragic episodes in his personal life, which inevitably found reflection in the fiction, plumbed a guilty conscience that deepened particularly in his late-life, bringing to the surface memories that seemed long forgotten. In this sense, novels such as *Eugene Aram* (1832), dwelt upon individuals haunted both by their guilt and their inability to forget.

These seemingly guilty recollections, coupled with periods of ill-health that led him to resort to water cure and to nourish a metaphysical bent of mind, plunged him into a voluntary and almost permanent seclusion in his stately home, Knebworth House. In his late-life, Edward Bulwer-Lytton felt trapped in a crucible between the need to defend himself and his public persona, and the will to make amends for his guilty feelings. Thus, some of his late papers such as *A Word to the Public* (1847) and *Confessions of a Water Patient* (1863) – the latter published shortly before his demise – tackled both Bulwer-Lytton's need to expunge recollections in late-life as a way to appease his conscience as well as cure his disease. Drawing on the ideas of psychologist William James who argued that Self and Memory are merely two sides of the same fact, writing was thus envisioned not only as a reflection of recollections but also as a healing process to cure both mind and body.

This paper aims to analyse Edward Bulwer-Lytton's writings in order to explore his guilty recollections in late-life and to study his attempts to expiate them and, in so doing, procure for himself eventual peace of mind and a lasting cure for ill-health in old age.

Marta Miquel-Baldellou (BA, MA, PhD candidate) is Associate Lecturer in the Department of English and Linguistics at the University of Lleida. Her field of research focuses on Victorian literature and nineteenth-century American literature, especially authors such as Edward Bulwer-Lytton and Edgar Allan Poe. In 2008, she was granted a government scholarship for a research stay at the Victorian Studies Centre in the Department of English at the University of Leicester (United Kingdom). She is also a member of the Grup Dedal-Lit, a research group which focuses on the conceptualisations of aging in the literatures of English-speaking countries, and of the European Network of Aging Studies (ENAS). Her doctoral dissertation, supervised by Emeritus Professor Dr. Brian Worsfold, is a comparative analysis of the works of Edgar Allan Poe and Edward Bulwer-Lytton that takes the aging process of both writers as a

focus of attention. She has contributed papers and articles to both national and international conferences as well as academic journals in relation to Victorian literature, aging, and gender studies. Her most recent publication is “Aged Females through the Victorian Gothic Male-Gaze: Edgar Allan Poe’s Madame Lalande and Sheridan Le Fanu’s Carmilla” in the volume *Aging Femininities: Troubling Representations* (Cambridge Scholars Publishing, forthcoming 2012).

Beyond the Living Record of One's Memory: Late-Life Remembrance and Oblivion in Alice Munro's "The Bear Came Over the Mountain" and its Film Adaptation, "Away from Her"

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“Nor Mars his sword nor war’s quick fire shall burn / The living record of your memory” avows the lover in William Shakespeare’s “Sonnet 55.” Indeed, love narratives classically associate the lover’s willingness to remember, with faithfulness, his or her beloved. Yet, by the same token, such narratives typically present the act of forgetting as ultimate closure in the love story itself. However, forgetfulness may also have a romantic value, since forgetting may entail forgiving one’s lover’s trespasses or even forgetting one’s needs and wishes for the lover’s sake.

Such acts of remembering and forgetting are especially meaningful in late-life narratives of love. In old age, the importance of the past usually outweighs that of the present and, consequently, the wish to preserve memories or rid oneself of them constitutes an act of loyalty or disloyalty, acceptance or denial, self-renewal or self-effacement. At the same time, remembering and forgetting in late-life – and not only as conscious acts – can involve a re-consideration of one’s identity as a lover and as a person, despite the brevity of the future lying ahead.

Alice Munro’s short story “The Bear Came Over the Mountain” (1999) and its film adaptation, *Away from Her* (2006), directed by Sarah Polley, offer contrasting interpretations of remembrance and oblivion in late-life through a story of mature love. Through a close reading of Alice Munro’s narrative that reveals implications of ambivalence and a comparative analysis of the short story and its film adaptation, this paper will explore these interpretations by focusing on the distinctive narrative strategies and viewpoints of both texts.

Overall, this paper will demonstrate how the literary and cinematic representations of Alice Munro’s short story pose important questions about the constructedness of memory and its performative power in late-life expressions of love and self-worth.

Dr. Núria Casado-Gual lectures in English Language and Literature at the University of Lleida (Catalonia, Spain). She is the author of a PhD thesis on the theatricalization of racism in Edgar Nkosi White’s plays, and has published numerous articles on this Afro-Caribbean author and other contemporary playwrights. She is a member of the research group Grup Dedal-Lit, which is currently participating in the European project “Live to Be a Hundred.” She has co-edited a book that reflects the results of one of the Grup

Dedal-Lit projects, entitled *The Polemics of Ageing as Reflected in Literatures in English* (2004). She has also edited a Catalan translation of Shakespeare's *The Tragedy of King Lear* (2008). Núria Casado-Gual's current research interests include ageing and its cinematic representations, Young Adult and Children's Literature, and comparative literature. Theatre studies, however, remain her main field of expertise, which she also explores from a practical point of view as both playwright and actress.

Brian Worsfold is Emeritus Professor of English in the Department of English and Linguistics at the University of Lleida (Catalunya, Spain). A graduate of Rhodes University (Grahamstown, South Africa), he holds a PhD from the University of Barcelona. His doctoral thesis focused on novels in English by Black South African writers. Since obtaining his doctorate, he has published articles on various aspects of literatures from Africa in English, especially from Southern Africa, and is author of *South Africa Backdrop: An historical introduction for South African literary and cultural studies* (1999). Since 1999, he has undertaken research on aging as represented in literatures in English, has published numerous articles on the subject, especially as presented in fiction in English from Africa. Dr. Brian Worsfold is editor of *Women Ageing Through Literature and Experience* (2005), *The Art of Ageing: Textualising the Phases of Life* (2005), and *Acculturating Age: Approaches to Cultural Gerontology* (2011). He currently heads up the research group Grup Dedal-Lit, co-ordinating the group's research activities as a partner institution of the European Network in Aging Studies (ENAS), and is General Editor of the Dedal-Lit collection, published at the University of Lleida.

Other-worldly matters: Astrologers, priests and the living dead

Dharma, Planets, Nagas and Numbers: Buddhism under siege in Manuka Wijesinghe's Theravada Man

Isabel Alonso-Breto
Universitat de Barcelona

As opposed to the swarming narrative in *Monsoons and Potholes* (2005), in *Theravada Man* (2009), the second novel by Sri Lankan Manuka Wijesinghe, *mimesis* takes over *diegetic* techniques, and dialogues become prominent. The writer's expertise as a playwright seems to be much more at stake in this second, more sophisticated novel, where the other-worldly is seen to be present in Sri Lankan lives in several ways. Both novels share, though, the common goal of proposing a poignant criticism of Sri Lankan ideologies and institutions, namely history, government(s), and religious and nationalist strictures. They also share a characteristic sense of humor.

The story's main character is the iskolemahaththaya, a school principal whose life is directed by the dictates of dharma, as understood under the severe principles of Theravada Buddhism. The iskolemahaththaya's observance of Theravada philosophy is so strict that it impregnates his whole life. Thus, he is entirely satisfied when he meets his prospective wife, the iskolehamine, herself a school teacher and earnest Buddhist. These characters, particularly him, become parodic of the gravity with which Theravada Buddhism is experienced when made to govern all aspects of life. The Theravada school debunked in the past other lines within Buddhism, and it reigns supreme in Buddhist Sri Lanka. After the strong impact Christian faiths had on the islanders with European

colonization, in the final decades of the 19th century and the turn of the 20th century, Theravada Buddhism experienced a revival, and it became strongly connected to the emergence of Sinhala nationalism. Since Independence, as had happened in pre-colonial times, Buddhism has been sponsored by successive governments. The critique addressed to the iskolemahaththaya's family is thus a critique to the country: where the iskolemahaththaya fails to see beyond the rationalism inherent to his understanding of Buddhism, post-independence governments have systematically failed to sufficiently acknowledge the plurality and diversity of Sri Lankan cultures.

Set in the Ceylon of the 1920s and 30s (and thus a prequel to Wijesinghe's former novel, which begins in the 1960s), *Theravada Man* explores the inherent contradictions and lacks of totalitarian systems of thought. It does so through the incorporation into the narrative –and into the iskolemahaththaya's life- of beliefs and philosophies which coexist with Theravada Buddhism, such as astrology, numerology, or ancestral beliefs associated with the aboriginal islanders, inhabiting the land before the advent of Buddhism and even before the arrival of Aryans. This paper will explore the tensions and the productivity resulting from this coexistence, reading their representation as a symptom of Wijesinghe's anti-essentialist political agenda.

Isabel Alonso-Breto teaches literatures in English at the University of Barcelona (Barcelona, Spain). She has published articles by authors of Caribbean, Canadian, Indian and Sri Lankan origin. She is a member of the executive of the Centre for Australian Studies of the University of Barcelona, and of *Ratnakara*, a research group devoted to the study of literatures and cultures from the Indian Ocean.

The grass that they cut and trample and dig out and sprout roots again'': The Spiritual Baptist Church in Earl Lovelace's The Wine of Astonishment

Maria Grau Perejoan
Universitat de Barcelona

The Wine of Astonishment (1982), set in Trinidad in the decade spanning World War Two and the post-war period, deals with the tribulations the Spiritual Baptist community in the village of Bonasse had to go through. Told by narrator Eva, the wife of a Spiritual Baptist leader, it is the story of a community in struggle against the repression of their faith.

Spiritual Baptists in Trinidad and Tobago share a similar history of oppression and disdain with other African-based religions in the Caribbean such as Vodou in Haiti or Kumina in Jamaica. These Creolized religious systems born in the New World were developed in secrecy and were at the heart of the resistance and rebellion against a plantation society founded on violence. They allowed the most oppressed sectors of colonial Caribbean societies to manifest their spirituality as well as to express the cultural and political practices suppressed by colonial force, and protect the health of the community.

The Spiritual Baptist faith of Trinidad and Tobago posed a challenge to official Christian practices and was outlawed from 1917 to 1951 by the British Colonial Government in the *Shouters Prohibition Ordinance* on the grounds of non-tolerable practices and its association with magic and sorcery.

This paper will analyse how all the tribulations suffered by the faith after and before Emancipation did not put an end to this African-based religion. All those long and arduous years of, disdain, banning and police brutality did achieve a more *watery kind of service* that temporarily suppressed all those practices regarded as non-tolerable: shouting, hand-clapping, ringing the bell, dancing and, above all, catching the power (spirit possession). The bill might have also been responsible for the decrease in its numbers, since conversion to more tolerated and unbanned faiths such as Catholicism brought many social and economic advantages to the convert, however all of these impeding circumstances did not tear down the community.

Together with other Creole cultural forms such as language or family patterns, the Spiritual Baptist church, also known as the Shouter Baptists, is a living proof of the Caribbean people's resistance to the Colonial authorities attempt at erasing Africa from the Caribbean.

Maria Grau-Perejoan is a part-time lecturer of Literatures in English at the Universitat de Barcelona, where she is also a PhD candidate. She holds a B.A. in English from the Universitat de Barcelona and a B.A. in Translation and Interpreting as well as a Postgraduate Diploma in Literary Translation from the Universitat Autònoma de Barcelona. She recently finished her M.Phil in Cultural Studies at University of the West Indies, St Augustine, where she worked as Visiting Lecturer in Spanish from 2005 to 2008. Her main areas of interest are postcolonial studies, cultural studies and literary translation.

The Dead Walk Among Us

Bill Phillips-Mockford
Universitat de Barcelona

The zombie begins in Haiti, “a natural emblem for the slave, easily expendable and under the control of a powerful master” (Kee 14). From there it moves across to mainland America and Hollywood where it becomes the continent's first non-European staple of the horror movie. The genre was given a boost in George Romero's 1968 film *Night of the Living Dead* in which the zombie's nastiness became a central characteristic while Max Brooks's *The Zombie Survival Guide* (2004) further fixed the specific nature of zombiness in the public imagination. Throughout the twentieth century the zombie has played an allegorical role as the vehicle for fears regarding a variety of collectives all of whom may be labelled under the umbrella term ‘the other’. However, in recent years, partly because of the greater-than-ever popularity of the genre, but also because of the economic crisis, the metaphorical significance of the zombie has changed: it is no longer ‘the other’ because – pause for suspenseful music – we the people, the ‘indignados’, the Wall Street protesters, the unemployed and the recently homeless, the pensionless and healthcareless masses have become a horde, a vast continent-wide herd of shambling, vulnerable, voiceless living dead intent on eating the brains of our tormentors. This paper will explore the history and meaning of zombies both in the past, the present and the future – if there is one.

Brooks, Max. *The Zombie Survival Guide. Complete Protection from the Living Dead*. London: Duckworth, 2004.

Kee, Chera. "From Cannibal to Zombie and Back Again" *Better off Dead*. Eds. Deborah Christie and Sarah Juliet Lauro. New York: Fordham UP, 2011.

Romero, George. *Night of the Living Dead*. (film) Image Ten, 1968.

Bill Phillips is a senior lecturer in literatures in English at the University of Barcelona. He has published on poetry, ecocriticism, ecofeminism, gender studies and crime fiction.

Pacific Studies – Quo Vadis?

Anne Holden Rønning
Associate Profesor Emerita, Bergen University

Looking back to the past this panel will discuss why Pacific studies became an area of interest in tertiary education in Europe. What subject areas initiated these studies, and how do past legacies shape the present.

With cut backs in higher education over the past two decades the future of interdisciplinary studies looks bleak. At the same time due to global business and increased political communication across borders, there is a vibrant interest in such studies among businesses and students. Ahistoricism and lack of cultural knowledge, for example, has led to many unnecessary failed negotiations, so the socio-cultural value of area studies should not be underestimated in a transcultural world. A starting point in settler countries with their European legacy makes access to ways of thought and culture easier for most Europeans than studies in countries with other mythological backgrounds.

The panel will conclude by discussing the significance of border-crossings whether North/South or across subject areas. There is a need for continuity as well as change in looking at the production and reception of culture in a multimedia world. (*Is the multimedia view of Australia presented through TV programmes the real Australia?*) Such areas studies have relevance to our situation in Europe with increased migrancy, not least as a result of Schengen and EU regulations. No society is exempt from facing its cultural diversity, and area studies, especially of the Pacific which has faced such issues for over 100 years, is a fruitful source of study for the next generation of leaders.

Anne Holden Rønning is Associate Professor Emerita at the University of Bergen, Norway. Her research interests and fields of publication are Women's Studies, and postcolonial literatures and cultures, especially from Australia and New Zealand. She was co-editor of *Identities and Masks :Colonial and Postcolonial Studies* (2001); and *Readings of the Particular: The Postcolonial in the Postnational* (2007); and author of "*For Was I not Born Here?*" *Identity and Culture in the Work of Yvonne du Fresne* (2010). In 2012 she was visiting professor at the University of Barcelona and gave a Masters course on Cultural identities

Teaching and learning from the Australian canon: two case studies

Juan José Cruz
Universidad de La Laguna

In my paper I will discuss the impact of learning about race relations in Australia on tertiary students in the Canary Islands. Two texts were used as case studies: Patrick White's novel *Voss* and Warwick Thornton's film *Samson and Delilah*. Each text addresses the topic of race relations at a unique point in time, the 1950s and 2000s. This time span offers an opportunity to study the evolution of political thought on race relations in Australia, including the cultural wars that have centered on the achievement of a multicultural agenda. I linked these to perceptions my students had as children of a mixed race society, where the European elements have covered up the Aboriginal cultures preexistent in the Canary islands. However a reverse mirror reflection can be seen here: if the Mabo decision signaled the divide between whitewashing and a genuine recognition of the first cultures of Australia, in the Canary Islands the process has been the reverse. First, we learnt a history that included distinct noble savages that succumbed to the overpowering Castellians; later indigenous traditions were diluted into the mainstream of Western civilization; eventually, the rise of nationalist movements have recaptured the persistence of a prehispanic imprint. Our learnt and relearnt legacies of the contact between cultures in the Canaries, was useful when doing a close reading of Johann Voss' trek into the Australian desert, as well as the remoteness of Samson and Delilah in the heart of cosmopolitan Alice Springs. This led to discussions on the complexity of Canary identity, besieged by globalization and neoliberalism and questioned by the political agenda of Coalición Canaria

Juan José Cruz is Professor of Anglo-American Studies at the University of La Laguna, Spain, and is interested in the cultural constructions of the interrelation of class, race and nation.

Floating Worlds: Australian Actors and the Asia-Pacific Century

Anne Pender
University of New England

Although the future of interdisciplinary studies may look bleak the need for continuity is stronger than ever as we ease ourselves into the Asia Pacific century. The mediating role of Australia as a settler culture, is still powerful as an anchor point or gateway for scholars based in Europe. In recent theatre and film to be explored in this paper, Australian writers, directors and actors negotiate a new relationship with our neighbours in East Asia and the Pacific and offer teachers, scholars and audiences more broadly, a vibrant opportunity to understanding the new world order.

The background to the paper is that Pacific Studies or Asia-Pacific Studies are a dynamic and important area for study for all of the reasons about the imperative for

saving the humanities expounded by various scholars, including Martha Nussbaum in her recent book *Not for Profit: Why Democracy needs the Humanities* (2011).

Nussbaum argues that right now we are facing a massive crisis 'of grave global significance.' She is not referring to the global economic crisis but a crisis that she believes is even more damaging. The pursuit of national profits in countries all over the world means that what she calls the 'skills to keep democracies alive' are dying, as nations discard them from the curriculum or persist in devaluing them in their programs. Therefore it is clear that in a newly emerging geopolitical arena we must keep advocating that a liberal education is essential for democracy, and that cuts to the humanities are a direct threat to civil culture whether they are happening in the US, Australia or Europe.

So where does this leave us?

As we enter an era where non-democratic states are ascendant the arguments for the humanities must be kept at the forefront of what we do. Our challenge is twofold: to continue to build the humanities in our own countries and to work with our Asia-Pacific neighbours in our disciplines to create dialogue. For example we can draw on the mutualities of the rich tradition of East Asian humanities and our own traditions. We must also recognise the reason for instrumentalist approaches to education denounced by Nussbaum and others: they emerge as a reaction to generations of economic insecurity. Keeping this in mind, the humanities offer us a way of understanding the human problems of our time: war, migration, citizenship to name a few.

This paper will focus on the way these specific matters are explored in key productions of the landmark Australian play *The Floating World* (1974) by John Romeril and in two recent films *Mao's Last Dancer* (2009) and *The Home Song Stories* (2007). The productions of the play broach and transcend deep antagonism between Australia and Japan in the decades after the War and the films negotiate questions of migration and the Chinese diaspora.

My focus is on examining the ways in which four important Australian actors approach their roles and embody values in the productions under discussion: Peter Cummins and Frederick Parslow in productions of *The Floating World*, Penne Hackforth Jones in *Mao's Last Dancer* and Kerry Walker in *The Home Song Stories*. This analysis explores the social and artistic values of the work of the actors and reveals the power of performers to transform ideas and abstractions about race and culture.

Associate Professor Anne Pender is currently Australian Research Council Future Fellow at the University of New England. Anne's is currently undertaking a major study of Australian actors from 1950 until the present. Anne is the author of *One Man Show: The Stages of Barry Humphries* (2010), *Christina Stead: Satirist* (2002) and co-editor and contributor to *Nick Enright: An Actor's Playwright* (2007). She has recently returned from six months in Copenhagen where she was Visiting Distinguished Professor in Australian Studies at the University of Copenhagen.

Memory: the theatre of the past

John Ryan

(English Department, Kingscliff High School)

This paper explores curricula where a cultural study of texts offers opportunities for high school students to consider the discourses and stories that have preoccupied and shaped their own society and lives these last hundred and fifty years. Walter Benjamin's astute observation that *Memory is not an instrument for exploring the past but its theatre* provides the starting point for the discussion. In particular, the paper will explore the praxis of cultural studies scholar and novelist Gail Jones whose interests in modernity, memory and image currently engage high school students in their final year of study.

John Ryan is Head, English Department, Kingscliff High School, New South Wales. He has published in the field of human rights and education and was awarded a NSW Premier's Scholarship in 2002. In 2011 he was a member of the Higher School Certificate English Exam Committee which 70,000 students sat for. He has a commitment to curriculum innovation through combining human rights, cultural diversity and social justice with cultural studies perspectives. His recent work, "Peacebuilding education: enabling human rights and social justice through cultural studies pedagogy" with Baden Offord appears in a new book, *Activating Human Rights and Peace*.

(Post)Colonial Power Relations From The 18th Century To The Present

*Looking Back: The Reality of Imperial Ideology in John Fawcett's
Obi; or, Three-Fingered Jack (1800)*

To Look Forwards:

*Re-evaluating the Materiality of the Body in Charlie Haffner's Amistad Kata-Kata
(1987)*

**Ulrich Pallua
Innsbruck University**

John Fawcett's *Obi; or, Three-Finger'd Jack* (1800) draws a distorted picture of the life of slaves in Jamaica. The paper will investigate the ambivalence in this distortion as Fawcett creates two kinds of slaves by pitting them against each other: the loyal and obedient slaves (but still inferior) vs. the superstitious-ridden and rebellious slaves deeply rooted in old traditions, thus considered inferior, uneducated, immoral and dangerous. The juxtaposition of what I call 'anglicised' slaves instrumentalized by the coloniser and the heathen 'savages' that are beyond the reach of the imperial ideology enables Fawcett to substantiate the claim that Christianity successfully promotes slaves to 'anglicised' mimic men/women who are then able to carry out its mission: to eradicate the pagan practice of obeah, three-finger'd Jack, and all those slaves that threaten the stability of the coloniser's superiority.

Charlie Haffner's play *Amistad Kata-Kata* (1987) is about the heroism of Shengbe Pieh and his fellow slaves on board the *La Amistad*: on their way to the colonies they revolted, were sent to prison, tried, finally freed, and taken back home after 3 years. The paper will show how Haffner repositions the 'Amistad trope' in the 20th century by effacing the materiality of the body of the African slaves, thus re-evaluating the corporeality of the colonised slave in the 19th-century post-abolition debate by coming to terms with the cultural trauma post-independent African collective identity has been experiencing. The re-staging of the play by the 'Freetong Players' in 2007/8 commemorated the bicentenary of the abolition of the Atlantic Slave Trade, a unique opportunity to direct the attention to asserting the identity of 'Post-European' Africa.

Ulrich Pallua is Assistant Professor at Innsbruck University, Austria. He completed his Ph.D. on Eurocentrism, Racism, Colonialism in the Victorian and Edwardian Age in 2005. He worked on a project entitled 'Slavery and English Literature: 1772-1834?' funded by the Austrian Research Council focussing on the image of African slaves in different literary genres. His publications include *The Acceptance of the Evils of Slavery as a Social Phenomenon: an Indicator of a Pro-Slavery Approach* (2007), (2008), *Images of Africans in British Slavery Discourse: Pro- and Anti-Slave Trade/Slavery Voices in The Gentlemen Magazine and The Monthly Review, 1772-1833* (2009), *(Re)Figuring Human Enslavement: Images of Power, Violence and Resistance* (2009), *The Ambiguity of Europe's Colonizing Mission. The Subservient Slave in James Miller's Play Art and Nature, 1738* (2010), and *Racism, Slavery, and Literature* co-edited with Wolfgang Zach (2010), *Amistad Kata-Kata: A Re-Evaluation of the Materiality of the Body* (2011), *Anti-Slave Trade Propaganda in 1788: The African's Complaint in Contrast to Britain's Vision of Liberty?* (2011).

Forthcoming in 2012: *Contrasting Group Identities: Africa and Corrupted Europe vs. Britain as the Pioneer of Human Rights in Paul and Virginia*. At the moment he is working on his habilitation entitled *IMAGES OF AFRICA(NS): The Character of the African Slave in Selected Plays from the Abolition Period: 1772-1838*.

Slave Narratives: Then and Now

Cynthia Rauth
University of Innsbruck

This paper traces the evolution and development of the slave narrative genre throughout the centuries. Writings by ex-slaves did not only prove crucial to the British and American abolitionist movements of the 18th and 19th centuries but were also instrumental in reinventing former slaves' identities. By writing about their experiences slave narrators challenged the tenets of contemporary (colonial) societies, made their voices heard, and virtually wrote themselves into being.

The slave narrative genre, however, did not only impact on the social and cultural matrices of the 18th and 19th centuries, but is very much alive today. Despite public opinion to the contrary, slavery still exists. According to Kevin Bales, president of the anti-slavery organisation Free the Slaves, slavery has never been more vibrant and widespread than it is nowadays. And like in the old days of anti-slavery mobilisation, modern abolitionists greatly rely on first person accounts by former slaves to engage people in the fight against slavery.

The diachronic analysis of slave narratives will deal with questions such as the following: how has the slave narrative genre changed in the course of time? What are major differences between traditional and modern slave accounts? Why do slave narratives continue to hold audiences captive? In order to detect paradigmatic shifts in the slave narrative genre this paper will compare texts dating from the 18th and 19th centuries to recent texts.

Cynthia Rauth is a lecturer at the English Department at Innsbruck University. She is currently writing her PhD-thesis on slave narratives. Her research interests include diaspora and holocaust studies as well as postcolonial literatures.

The Place of Spanish and Latin American Studies in Australia

Vested interests: contesting the Spanish curriculum in Australian universities

Alfredo Martinez-Exposito
University of Melbourne

The history of Spanish departments in Australian universities can be traced back to the 1960, when a number of British hispanistas relocated to Australia and created a small number of successful teaching programs that reproduced the British model. A second generation of Spanish scholars arrived in the 1980s and 1990s, mainly from Latin American countries, in a migration wave that is still current. The transition from a British understanding of the Spanish discipline, with a strong focus on (canonical) literary studies, to current curricula that emphasise communicative skills and a loose notion of cultural studies, is symptomatic of deeper changes in the way the discipline has sought to reposition itself in the context of the Modern

Languages debate. This paper outlines the history of this repositioning and attempts a critique of the modern "Spanish and Latin American" programme from a double branding perspective - the academic branding of the discipline and the branding of the Spanish-speaking world through the Spanish curriculum.

Alfredo Martinez-Exposito is Professor of Hispanic Studies and Head of the School of Languages and Linguistics at the University of Melbourne, Australia. He obtained a PhD in Hispanic Literatures at Universidad de Oviedo, Spain. Between 1993 and 2010 he lectured in Spanish at the University of Queensland, Australia. He is past President of the Association for Iberian and Latin American Studies of Australasia and Fellow of the Australian Academy of the Humanities. He has published extensively on contemporary Spanish literature and film, with an emphasis on gender and sexuality, and on the geopolitics of the Spanish language. He is currently researching cinema as a vehicle for Brand Spain.

Latin American Spaces and Trans-pacific Flows: Community, Curriculum and Academy in an Australian Context

Vek Lewis
University of Sydney

Working as a teacher and researcher on Latin America in Australia, a settler colonial society and "a rich semi-peripheral" centre of knowledge production (Connell 2007), by necessity the kinds of questions and orientations posed in relation to "Latin America", as well as the intellectual exchange and trans-pacific flows currently in play, are substantively different, even as they are in dialogue with, those propounded from more hegemonic centres such as the United States and Britain. In this presentation I will speak to the challenges but also the transdisciplinary and trans-regional synergies and strategies that we are bringing to the fore, pedagogically and intellectually, via SURCLA, the Sydney University Research Community for Latin America, and in the research agenda and curricula that have emerged since the Department of Spanish and Latin American Studies was first established at Sydney six years ago.

Vek Lewis López is Senior Lecturer in Latin American Studies at the University of Sydney, Australia. His work involves significant teaching in the areas of culture, social and legal change in Mexico and other parts of Latin America, especially in regard to sexual and social minorities. He is a founding member, along with Fernanda Peñaloza, of SURCLA, a group that has opened up community and academic spaces, brokered experiences of migration, sexuality and cultural identity among Latin Americans in Sydney and which organised the 2011 symposium: *Indigenous Knowledges in Latin America and Australia: Locating Epistemologies, Difference and Dissent*, bringing together Indigenous intellectuals and practitioners from our two continents.

Transnational Bodies, Spaces and their Reciprocal Transformation in
Contemporary Post-colonial Literatures

Transnational Bodies within Convivial Spaces in Search of Hybridity

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It is my aim to look at the outside of the body, and thus, at the space where bodies interact, from the point of view of the inside, and to look at the inside of the body from the point of view of the outside. To do so I will focus this paper on contemporary works by Indian authors in New Zealand. *Six Yards of Silk* (2005), by Mallika Krishnamurthy, is one of the scarce examples produced by Indian authors in New Zealand. The novel is set in Wellington but redolent with memories of India. Sharmila, married to a New Zealander and mother of two plus second generation Indian migrant in New Zealand and the main character of the novel, is immobilized by the mysterious disappearance of her brother Ramesh. This main character seeks to gather the strands of her life and to escape the past which has constructed and, at the same time, trapped her. Both

Sharmila's and her brother's bodies are transformed by the city of Mumbai and the wilderness of New Zealand. These bodies are "citified" by both spaces so once in Mumbai or in New Zealand they are different and thus, Others. Ramesh and Sharmila find refuge in the sea and at home, spaces which portray a sense of liberation and restriction. The city ends up by linking otherwise unrelated bodies and the wilderness of New Zealand becomes the active force in constituting Sharmila's body although always keeping the traces inscribed on her corporeality. Not being able to bear Otherness, Ramesh ended up with his life in the waters of the Pacific and Sharmila buried six yards of sari, her past burden, in that ocean. Thus, the two spaces, the wilderness of New Zealand and the city of Mumbai, merged within the fluidity of a sea which metaphorically represents Sharmila's body, given place to a new space of conviviality and reconciliation.

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*Gone with the Windrush: Post-colonial Routes, Conflicts and Spaces in Andrea Levy's
Small Island*

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The 'therapeutic text' seems to have gained ground over the years because of its breadth of appeal and nuances of all kinds. It thus emerges as a 'genre' within the field of postcolonial literature attesting the ins and outs of migration. Rich as it is in strictly speaking human terms, Andrea Levy's *Small Island* (2004) provides an arena for the development of black Britishness and brings to light the untimely tragedies that befall the postcolonial subject in the Mother Country. Interestingly, a good number of postcolonial authors are biased towards encouraging this 'genre' to project –and thereby eradicate– many of the constraints operating at the level of postcolonial psyche. So much desperate is the gradual loss of agency that the 'therapeutic text' cannot but contest it, thus providing an entry point to the subaltern. My reading and analysis of *Small Island* (2004) aims to point out the role of mimicry and roots in the context of migration as well as the role played by the perception of space –and to a lesser degree class and race– in the construction of postcolonial identity. This novel largely contributes in setting the basis of a transnational literature that seeks to bind colonial heritage and the new Britain-to-be. Andrea Levy's commitment with a faithful portrayal of Jamaican settlers in the UK -in search of a very needy sociopolitical regeneration-

tings with bitterness, faith, conflict and lack of understanding the migratory experience of the Windrush generation.

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Transforming bodies and spaces through language in Antigone Kefala's Alexia (1995)
and The Island (2002)

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When migrants arrive in a new country, their presence modifies the space around them. In fact, their physical appearance, their body language, their clothing, their preferences and/or their language may be factors used by both locals to pinpoint at them and by migrants as identity markers. The way migrants and their children speak and use the official or main language of the country can be used as a strategy to belong to the mainstream or to distinguish their position as outsiders (Warren 1999). This paper pursues a dual aim. On the one hand, it explores some of the strategies migrants in Australia use to convey these differences, how they actively transform physical places and neighbourhoods and how these changing spaces are perceived by locals and migrants alike. On the other hand, since the physical transformation of these spaces is hardly explored in literary texts written by Greek-Australians, this paper focuses on language to analyse how it is used as a strategy to explore and exemplify the alteration of perceived spaces. Antigone Kefala's use of language in her novellas *Alexia: a tale for advanced children* (1995) and *The Island* (2002), published in bilingual and trilingual editions respectively, look at a migrant's relation not only with her mother tongue and the new language she is learning but also with the new culture and landscape she is living in. Language is the 'enemy' and 'friend' (1995: 104) which empowers and disempowers her and which relates her to the space and people around her.

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Writing the Unwritten, Reading the Unspoken: Indigenous Language in Contemporary Australian Literature

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Recently award-winning Australian fiction featuring Indigenous experiences and perspectives has attained a wide readership. While such texts are poised contentiously within the history versus historical fiction debate and touch on issues of ‘the politics of remembering’, they are not simply ‘corrupted history’. Rather, Mitchell finds that they have the ‘capacity to produce an affective, empathetic response [which] can perform important functions’ (2010). It is this capacity to elicit the empathy and consciousness of a reading public which calls for an exploration of contemporary Australian fiction and its potential to engage readers’ sensibilities. Of particular significance are two recent texts containing untranslated Aboriginal language – a form of communication which never existed as a written tradition. What was present in the spoken past but actively suppressed within the process of colonisation, is now re-presented in contemporary written form and arguably represents an act of de-colonisation. Do these texts encourage a conscious rethinking which might challenge views long-held from a dominant white perspective and expose readers to ‘other’ ways of understanding the basis of colonisation of Australia? Furthermore, contemporary Australian literature’s role as an agent of ‘de-colonisation’ has to date, not been evaluated.

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