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Institute of Advanced Studies

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LIMINA

20TH
ANNIVERSARY

**THINK
FORWARD
LOOK
BACK 2015**

LIMINA CONFERENCE
UWA, 18 - 19 JUNE '15



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

Time	Event (19th June)
7:30 - 8:00	Registration Foyer - University Club of Western Australia
8:00 - 8:15	Acknowledgement of Country and Conference Welcome University Club of Western Australia
8:15 - 9:45	1A - Nationalism and Identity Chair: Chellyce Birch UWA Club <ol style="list-style-type: none"> (Re)imagining the Nation's Past in Scotland and Cyprus: Modernist Visions of Time Authenticity and Cultural Heritage "A smile and a tear" – an overview of Dutch cabaret
9:45 - 10:15	Morning Tea, Foyer, UWA Club
10:15 - 11:45	2A - Infants, Children and Women in Australia Chair: Sian Tomkinson UWA Club <ol style="list-style-type: none"> Breasts and Bellies, Milk and Blood: Towards embodied understandings of infanticide practices in colonial Western Australia The foetal position: Turning the lived memory of pre-verbal adoption trauma into ethical 21st century reproductive policy making Taking the children away: What have we learned from past Australian practices when children were removed from their families?
11:45 - 12:45	Lunch, UWA Club

Limina acknowledges that The University of Western Australia, where this conference is held, is situated on Noongar land, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge.

Connect your conversation - #liminacon #tflb

Time	Event (19th June)
8:15 - 9:45	1B - Capitalism, space and multiculturalism Chair: Colleen Harmer Irwin Street Building, Institute of Advanced Studies <ol style="list-style-type: none"> The Past-ness of the Future: Re-imagining a Postcolonial Philippines in Nick Joaquin's Fiction The Engineering of Silicon Valley in Reverse: Applied Science New York The crises of cultural identity among Australian young Muslim women in Does My Head Look Big in This (2005)
9:45 - 10:15	Morning Tea, Foyer, UWA Club
10:15 - 11:45	2B - Nature, Culture and Sub-culture Chair: Carly Monks Irwin Street Building, Institute of Advanced Studies <ol style="list-style-type: none"> Re-learning the Earth: Language and Eco-Spirituality in Surfacing and the MaddAddam trilogy Dividing up the Land: Mapping Mateer onto Williams The Rhetoric of Surf: A lexical and Archetypal Migration of Los Angeles Counterculture into Popular Culture
11:45 - 12:45	Lunch, UWA Club

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Time	Event
12:45 - 14:15	3A - Feminist Discourses Chair: Deborah Seiler UWA Club <ol style="list-style-type: none"> 1. Towards Women's Discourse: The 'new beauty' in the sea-flower poems of Hilda Doolittle 2. 'The emptiness and the calm': An Analysis of Sublime Pleasure in Jeffrey Eugenides's The Virgin Suicides 3. Medieval Husbands, Feminist Wives: an Investigation of Power and Identity in Howard Barker's The Castle
14:15 - 15:45	4A - Rethinking representations Chair: Ashleigh Prosser UWA Club <ol style="list-style-type: none"> 1. Rethinking author construction: the intrusive author in the novels of Alasdair Gray 2. Eugenia Felleni: Transing Trans 3. Rethinking Care: Disability and Care in Dinah Mulock Craik's Children's Literature
15:45 - 16:00	Break, UWA Club
16:00 - 17:00	Keynote Panel, UWA Club
17:00 - 18:00	Sundowner, UWA Club Foyer

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PROGRAMME

Time	Event
12:45 - 14:15	3B - Creative Writing – Trauma, displacement and therapeutic cultures Chair: Annie Demosthenous Irwin Street Building, Institute of Advanced Studies <ol style="list-style-type: none"> 1. SUMMERLANDS: Part I – novel extract 2. HOLOGRAMS 3. 'A Dog's Tongue is a Doctor's Tongue': Fictocriticism and popular therapeutic discourse
14:15 -15:45	4B - Creative Writing – Writing histories and human connections Chair: Heather Delfs Irwin Street Building, Institute of Advanced Studies <ol style="list-style-type: none"> 1. Reseraching genealogy in the social media marketplace for a screenplay and utilizing the gathered information 2. 'I belong to the lake' 3. Creating new myths of place
15:45 - 16:00	Break, UWA Club
16:00 - 17:00	Keynote Panel, UWA Club
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PROGRAMME

Keynote Panel

Gina Pickering
The National Trust of Australia

The power of process in liminal moments: how our relationship to the past in the present can offer community wellbeing

In this presentation I will explore engagement, memory making and practical approaches to valuing cultural heritage undertaken by the National Trust of Western Australia through its programs and projects.

I will focus on the 2015 National Trust Heritage Festival and its theme 'Conflict and Compassion', which attracted 1400 events nationally, the development of marli riverpark an interpretation plan for the Swan and Canning Rivers and recent cultural events including the 'Giants' visit to Perth which have created opportunities for change.

Keynote Panel

Winthrop Professor Brenda Walker
University of Western Australia

*Coping with Excess and Extremity:
an Account of the Transition Between Writer and Reader*

In this paper I will be discussing a trajectory between writer and reader that has been described by Vladimir Nabokov in his autobiography *Speak, Memory*. Nabokov writes about the way that experience may oppress the writer, stimulating an uneasily extreme imaginative response which is stabilised through the writing process, then re-experienced as a transformed emotion, a 'blessed shiver' in the reader.

Certain kinds of extremes are often associated with writers, or writers frame themselves in relation to extreme experience. But Nabokov is suggesting that even ordinary experiences can be oppressive for the over-imaginative.

I will explore two things that I think are essential in writing: an apprehension of the extreme and an appreciation of the charged thrill of reading. I will be discussing my own experience as a writer, including my experience of writing a war novel grounded in family tragedy.

Annie Demosthenous (University of Western Australia) - (Re)imagining the Nation's Past in Scotland and Cyprus: Modernist Visions of Time

Scotland and Cyprus, as small nations on the edges of Europe, have often had to renegotiate their national identities in response to historical events and political power struggles in the twentieth century. Demosthenous examines the responses of three poets to watershed historical moments in these nations, and their quest to find a national identity fit for the present moment. In Scotland, Hugh MacDiarmid spearheaded a post-WWI Scottish Renaissance by arguing for the use of Scots as a literary language in his journalism and poetry. Edwin Morgan, in the wake of WWII and then the failed attempt to reopen the Scottish parliament in 1979, introduced Scottish readers to even more avant-garde poetic techniques, testing the limits of the definitions of language, poetry and Scottishness. In Cyprus, Kostas Montis emerged as a writer during the Cypriot-Greek revolution of the 1950s, and continued to write in response to the upheavals that followed Cypriot independence in 1960 and the Turkish invasion of 1974. By engaging with the idea of 'national pasts' in their writing, all three poets challenge the relevance of official historical narratives, and look for alternative stories both by deconstructing official histories, and by exploring the fundamental components of meaning through experimentation with language and poetic form.

Rob Herfkens (University of Western Australia) – “A smile and a tear” – An Overview of Dutch Cabaret

Herfkens introduces us to Dutch cabaret, a theatrical genre that addresses “problems or taboos that are present in the current society”. Commonly, though not exclusively a one-man performance, the Dutch cabaret artist possesses an arsenal of humour, satire, and music that not only entertains their audience, but also allows them to address serious issues through comedic performance. This presentation will first provide a historical overview on the background, birth, and development of cabaret before its introduction into the Netherlands. The focus will then shift to contemporary Dutch cabaret and how it uses satire in its content, all the while considering the social, cultural, and political contexts of the nation. Dutch cabaret is unique in that it reflects the specific social or political commentary of the Netherlands, and is not afraid to attack the ‘sacred cows’ of society. By examining this medium, this presentation thus provides considerable insight into Dutch society and, more broadly, Western-European culture.

Laura Meyer (University of Western Australia) – Authenticity in cultural heritage – how the term has been negotiated and appropriated within heritage preservation.

The study and preservation of cultural and heritage material encapsulates a broad range of fields including archaeology, museum studies and curatorship. Over the past three decades, the use of the term ‘authenticity’ has appeared within heritage preservation policies and sparked debate over how heritage sites can remain ‘real’, ‘original’, or ‘authentic’ in an ever-changing world embracing technology and adopting modern additions to cater for modern visitors. The advancements in digital technology and the rise of ‘digital heritage’ add a layer of complication to an already conflicted field. Mayer will explore the notion of ‘authenticity’ by defining the terms origins and concepts within cultural and heritage discourse, outlining how the concept has been constructed among notable researchers, and by conceptualising how audiences may undergo an ‘authentic heritage experience’. It is not the intention of the paper to present a singular definition of the term and related concepts within heritage, but to note how the term has been negotiated and appropriated within an ever-changing field of heritage preservation. With the number of visitors to heritage sites and the rising popularity of cultural tourism, audiences will continue to look back and negotiate real, authentic and genuine experiences in order to move forward.

Marie Rose B. Arong (University of New South Wales) – The Past-ness of the Future: Re-imagining a Postcolonial Philippines in Nick Joaquin’s Fiction

This paper explores the idea of the Gothic in Nick Joaquin’s writing. Nick Joaquin, a Filipino writer regarded for short stories and novels written in English, is known locally for his nostalgic take on the Hispanic aspect of Filipino culture. While Joaquin creatively explores the Philippines’ Hispanic past, he does not do so simply for reasons of nostalgia. As recent studies have shown, Joaquin’s classic techniques, often echoing the Hispanic influences on Filipino culture, can be seen as an interrogation of both the American neocolonial influence on the nation and the nativist nationalism of the 1950s. In this context, I examine how Joaquin’s propensity to use Gothic tropes such as the blending of the real and the fantastic, the tragic and the comic probes the neurosis of the nation—a disconnection with the past and its repercussions on the present/future of the Philippines. This paper looks at how the Gothic relates to Joaquin being the ‘most original voice in postcolonial Philippine writing’.

Russell Hughes (University of Queensland) – The Engineering of Silicon Valley in Reverse: Applied Science New York

In 1962 Frederick Terman, the retiring Dean of Engineering at Stanford University and so-called ‘father’ of Silicon Valley, developed an innovation economy model at the request of Princeton University and Jersey City to stimulate similar high-tech success on the east coast. Terman recommended they build a graduate only engineering campus with flexible departments capable of adapting to the specific needs of local industry. Though never realized this proposal has been executed, almost to the letter and over half a century later, as the cornerstone of New York City’s Applied Science initiative (ASNY.) Consisting of four new digital engineering campuses, ASNY intends to make NYC a hotbed of technology innovation, with the ultimate ambition being the next high-growth company, be it a ‘Google, Amazon, or Facebook,’ to emerge in this self-proclaimed ‘new technology capital of the world.’ This paper will question the practice of adapting a 20th century model of high-tech innovation to meet the demands of the 21st. Furthermore it will identify how this latest incarnation and maturation of the ‘triple-helix’ partnership between government, academia, and industry, signals a new mutation in this relationship, poignantly expressed in the purely applied research or ‘innovation’ university. Here the precocious ingenuity of the graduate engineering student is considered not only critical for bringing innovation to fruition, for as per the ‘co-location’ of corporate partners on campus suggests, the university has now become the glorified R&D of the private sector, where the student is no longer a ‘client,’ but the ‘product’ for sale.

Sirwan Ali (University of Western Australia) – The crises of cultural identity among Australian young Muslim women in Does My Head Look Big in This (2005)?

This paper looks at the fiction of Randa Abdel-Fattah to explore representations of young Muslim Women in post 9/11 Australia, with a specific focus on the challenges of establishing a cultural identity. Second generation teenage Muslim females are rarely represented in literary works as protagonists who can portray the internal and external conflicts and challenges they experience in a multicultural life. In Does My Head Look Big in This? Abdel-Fattah portrays several families each representing different attitudes towards cultural assimilation. This paper explores these different representations, looking at the different dimensions of the young Muslim females’ cultural identity. Amal and Laila are two parallel characters who have different interpretations of religion and its commitments based on their family background, education, race, gender-based violence and ethnic belonging. A critical analysis of the characters leads the paper to discover several misunderstandings and misconceptions of some socially constructed concepts and insignificant cultural considerations that lead to isolation and ruins the typical personality of the individuals. The young Australian Muslim females in Abdel-Fattah’s novel fail to keep the ideological balance between educational and family institutions due to religious misinterpretations.

Amanda Gardiner (Edith Cowan University) – Breasts and Bellies, Milk and Blood: Towards embodied understandings of infanticide practices in colonial Western Australia

This paper uses historian Barbara Duden’s ‘somatic epochs’ to look back at the behaviours of, and societal responses to, infanticidal women in colonial Western Australia. Applying embodied historical specificities to archival documentation, the paper suggests nuanced approaches to understanding the felt bodies of both the women who engaged in these practices, and their communities. Following Duden, it is useful to explore history as a succession of ‘epochs’, with each era embodied differently according to the gendered, social and synesthetic contexts of the period. Thus, exploration of pregnancy in colonial WA must evolve from a haptic, feminine historiography because until the medical advances of the mid-twentieth century, pregnancy narrative was confined to women’s bodily experiences. If, as Duden suggests, the suffering body is a bridge between historical and trans-historical time, the pregnant bodies of colonial women later accused of infanticide become potent sites of corporeal understanding. Child murder trials provide evidence in this paper that a mind/body dichotomy was not yet present in colonial WA. Indications that colonists still thought of their bodies as a system of humeral temperaments has implications for the denial behaviours that manifested around infanticide practices. This has implications for both 21st century infanticide cases and other corporeal explorations of the past.

Kim Coull – The foetal position: Turning the lived memory of pre-verbal adoption trauma into ethical 21st century reproductive policy making.

This paper examines autoethnographical evidence of, and current research into, the life-long psychopathologies and marginalisation of the Late Discovery Adoptee (LDA) and seeks to apply this information as we think forward into a century where infertility and parental reproductive rights often still dominate those of the child. With reference to material feminism and trauma narrative theory, I re-envision and translate my own experience as a LDA via my pre and post disclosure poetry, prose, and paintings, into a transgressive text that challenges the current mainstream ideas on reproductive rights, surrogacy, and donor insemination and provides evidence that an adopted baby knows, remembers, and lives out the loss of its mother throughout their lifespan. The embodied and often overlooked trauma of a LDA provides powerful corporeal evidence of the pre-verbal/pre-disclosure body as an interactive and fluid library of knowledges that is informative of, and reactive to, the scripted, dominating/legal world of adoption, a world that often prevents and obscures the construction of a socially acceptable and ‘non-transgressive’ self. Out of the silence, shame, and secrecy of the closed record adoption system, my paper seeks to provide a vitally important psycho-social and political voice for the relinquished and commodified baby and also encourage impetus toward developing compassionate and considered policies and approaches within the growing 21st century reproductive psycho-socio-economic industries.

Anna Campbell (University of Sydney) – Re-learning the Earth: Language and Eco-Spirituality in Surfacing and the MaddAddam trilogy

This paper will look at several of Margaret Atwood's works – Surfacing (1972), and the MaddAddam trilogy, consisting of Oryx and Crake (2003), The Year of the Flood (2009) and MaddAddam (2013) – and how these texts relate to one another in the context of Atwood's oeuvre, as each explores the role of language and earth-worship as essential to human identity and evolution. Across her extended, prolific career, Atwood's work repeatedly draws on the origins of Homo sapiens, both metaphorical and biological, as a framework for understanding human nature and culture. Modern consumerist society often presents a false dichotomy of culture and nature as oppositional, as part of a binary system of superior/inferior. By allowing culture to dominate nature, humankind attempts to distance itself from its 'primitive' beginnings. Through a close reading of these texts, this paper will aim to show how Atwood's writing instead suggests that nature and culture are inextricably intertwined, that the human desire to rise above nature and separate itself from leads to insanity and potentially extinction of the species. I will show that in both Surfacing and the MaddAddam trilogy, the characters face a return to Nature, to a place without ubiquitous human interference, where they must relearn their place in the (eco)system, through relearning and recoding language and art. Does Atwood's writing propose that there is hope in this process? Is looking back to our roots is the answer to moving forward to a healthier planet?

Caitlin Maling (University of Sydney) – Dividing up the Land: Mapping Mateer onto Williams

William Carlos Williams is often held up as a forbearer for American ecopoetics in his reshaping of the natural image towards establishing a poetic gaze that is resistant to anthropocentrism. Writing half a century later, the poetics of the transnational currently Western Australian-poet John Mateer also wrestles with the intersection of the human and the natural. This paper performs a reading of Mateer through the lense of Williams to demonstrate the legacy of Williams, across cultures, in constructions of the natural in poetry. A comparative approach is necessary in a time of globalization and similarly this is not a simple prosodic exercise for, as it will be shown, the post-modern language turn has meant that just challenging the pathetic fallacy, as Williams does, is no longer sufficient to embed a poem with respect for the alterity of the natural world. It is how Mateer respects the separateness of the human and the natural that distinguishes Mateer's work from Williams's. This is key to understanding how this type of ecopoetics represents a shift in thinking about the natural world and in particular an ambivalence about how language operates as intermediary between the human and the other-than-human.

Steve Florian (California State University Northridge) – The Rhetoric of Surf: A Lexical and Archetypal Migration of Los Angeles Counterculture into Popular Culture

Los Angeles is a hub for the production of culture—most notably Hollywood for its myriad film and television shows. Los Angeles is also historically responsible for producing much of both the verbal and visual aspects of surf culture. The epicenter for this production exists on the edge of Los Angeles County in the beach community of Malibu. From the surfers who inhabit Malibu's Surfrider Beach to the Hollywood productions that film surf-themed movies there, these notions of beach as a lifestyle have permeated the world far beyond this idyllic beachside local. In this essay I will argue that the Hollywood generated surf movies as well as surfing texts have inculcated language and images particular to the surfing culture of the 1950s through the 1970s into the zeitgeist of popular culture, reaching its peak in the 1980s. The semantic shift of language to suit the purpose of the culture industry, as well as the burgeoning surf industry, is generated in its purest form by the surfers that are active in the culture of surfing: both industries benefit from the commodification of selling surf culture and the beach-as-a-lifestyle to the uninitiated masses. The language and rhetoric of surf culture serves an important purpose in American culture: it allows its audience to connect with their inner rogue without having to journey alone into the darkest part of the forest—or the sea—to begin their personal quests.

Parisa Shams (University of Western Australia) – Medieval Husbands, Feminist Wives: an Investigation of Power and Identity in Howard Barker's The Castle

This paper examines Howard Barker's play The Castle, highlighting its association with the concepts of identity and power. Howard Barker, the British dramatist, advocated a new tragic genre which he has coined the Theater of Catastrophe. His 1985 play The Castle brings on the stage a prospective presentation of gender, power, identity and sexuality, despite its setting in the Middle Ages. By believing that the possibility of reconstruction lies in catastrophe, moments of profound loss and despair, Barker gives his characters an extraordinary power of resistance and subversion. The women in The Castle, for example, overthrow the masculine normative order to create a gynocentric community. This community, however, is shattered through the opposition of masculine and feminine attempts for power, climaxing in the self-destruction of the war participants. In an attempt to examine the possibilities of subversive agency in The Castle, I will look at Judith Butler's work on gender and identity, and the influences from Nietzsche and Foucault she has drawn on. The themes of a genealogy of religion, sexuality, morality, punishment and authority in The Castle are explored and clarified through this Butlerian perspective. To this end, this paper looks at Judith Butler's theorizations of the notions of identity and power and the way she situates them within gender studies.

Ningjie Dan (University of Canterbury) – Towards Women’s Discourse: The ‘New Beauty’ in the Sea-flower Poems of Hilda Doolittle

The construction of women’s discourse is an ongoing process; ‘woman’ looks to articulate forms that avoid being reduced into a biological category or a mirror of the male. The focus of this paper is located within Hilda Doolittle’s (H.D.) notion of ‘new beauty’, proposed in her sea-flower poems. This paper aims to argue that H.D.’s ‘new beauty’ becomes a strategy to build a discourse of women that challenges the subject/object binary that is based on patriarchal ideology through a challenge to the convention of perceiving and viewing beauty. The notion of beauty is interrogated through a close reading of the sea-flower poems; it is argued that the sea-flower poems systematically alter the common perception of beauty by presenting an alternative sea garden with small and defective flowers that shake off delicacy and strive in a hostile environment. Thus it is shown that the conventional aesthetic ground for the notion beauty is shaken because its spectrum is enlarged by virtue of the alternative features of the sea garden. The paper also shows that the autonomy of H.D.’s ‘new beauty’ integrates the action of appreciating beauty and being appreciated, thus revealing an alternative embodiment of beauty that can liberate women from the conventional understanding of ‘writing’ and ‘being written’ as women. This research revisiting the discourse of H.D. may reveal a paradigm of constructing women’s discourse for further feminist studies.

Emily-Rose Carr (Australian Catholic University) – The emptiness and the calm: An Analysis of Sublime Pleasure in Jeffrey Eugenides’s The Virgin Suicides.

Chronicled in Jeffrey Eugenides’s 1993 novel, *The Virgin Suicides*, are the systematic suicides of its enigmatic protagonists – the five teenage Lisbon sisters. Despite the dark and affecting content – ‘Cecilia, the youngest, only thirteen, had gone first, slitting her wrists like a Stoic while taking a bath...’ (Eugenides 3) – and the efforts to ban the book for its violence, sexual content, and heretic language, the novel maintains a wide readership, consistent publication, and continued critical acclaim. The simultaneous repulsion against, yet willing participation in, the novel’s violent content indicates an intuitive conflict inherent in the book: the novel is simultaneously terrible and pleasurable. Springing from a desire to explore the aesthetic correlation between subjecting oneself to literary scenes of violence, and experiencing pleasure from this subjection, this paper will argue that the text manifests a unique sublime pleasure, in which the presence of terror (specifically, a terrifying ‘other’) is necessary for the evocation of pleasure in the text. In her 1995 work *The Feminine Sublime: Gender and Excess in Women’s Fiction*, Barbara Freeman challenges the idea of male-centric sublime theories, providing a ‘feminine’ theoretical foundation that emphasises embracing the terrifying ‘other’ rather than attempting to dominate or domesticate it. By applying Freeman’s feminine sublime theory to the text, this paper will analyse the representation of the ‘other’ in the novel, specifically discussing the way in which it reinforces a feminine sublime reading by embracing obscurity as opposed to holding the terrifying at bay.

Francesca Sasnaitis (University of Western Australia) – SUMMERLANDS

The aim of my thesis is to cast new light on representations of ‘postmemory’ through an examination of image-embedded texts. The exegesis, which will investigate the prose fictions of W. G. Sebald, and the creative component are linked thematically by a concern with catastrophe, trauma, displacement and alienation, and structurally by the use of embedded images. *Summerlands* is set on Phillip Island off the coast of Victoria during a twenty-four hour period in the summer of 1975. Elaborated through the microcosm of a dysfunctional family, the main themes of the novel are the dissonance between intention and utterance; the burden of memory; nostalgia for vanished worlds; and the inability of people who have survived extreme loss to relinquish the source of their trauma. In the course of a day, each character re-imagines the past, their memories intersecting, contradicting and opening out from each other, like a set of matryoshka dolls. Family photographs, documents and ephemera serve as corroborations, provocations and interruptions to the text, which incorporates memoir, fiction and folktales. I will present a verbal and visual selection from Part I of the novel, which is divided into nine parts loosely following the Liturgical Hours. Part I introduces two families of Lithuanian WWII refugees, who share a holiday house: the dysfunctional family of Saulius, Rasa and Jūratė Šaltaitis; and the integrated family of Mikas, Lena, Kas and Dan Bražaitis. ‘*Summerlands*’ is also a metaphor for the refugees’ expectations of Australia as the land of endless sunshine and plenty.

Camilla Palmer (University of New South Wales) – HOLOGRAMS

The novel *HOLOGRAMS*, an extract from which will be presented, tells the story of Zainab (Zoe) Daphne Diallo, a young French woman who moves from Marseille, France to Sydney, Australia. Told in first-person narration Zoe shares her story, beginning with the realisation she has fallen pregnant to Amir, a young man she has met in Sydney. *HOLOGRAMS* is an exploration of a life unresolved as Zoe recounts memories from her time growing up in the infamous northern suburbs of Marseille; of the dysfunctional relationship between her white English mother and her black African father; and the often traumatic events that have pre-empted her migration from France to Australia. Themes of race, gender, migration and trauma are central to Zoe’s story. *HOLOGRAMS* forms the creative component of a broader thesis titled ‘Past Tense and Future Perfect: The Phenomenon of Zadie Smith and Future of the Novel.’ The creative work reflects the influence of Zadie Smith insofar as it aims to depict a contemporary lived reality using the medium of literary fiction. Experiments with form, structure and narration aim to renegotiate established modes of depicting lived experience in addition to investigating new possibilities for writing realist fiction.

**Simon Cox (University of Western Australia) – “A Dog’s Tongue is a Doctor’s Tongue”:
Fictocriticism and popular therapeutic discourse**

Psychotherapeutic culture - whether in the strictest Freudian psychoanalysis or the most implausible self-help mantra - is inescapably representational: of the self, of the illness, of the psyche and its unconscious. In the critical project that comprises the majority of my research thesis, I examine the iterations of popular therapeutic cultures in a selection of contemporary American narrative fictions, using the fictions to pose political questions about the role of therapy culture in the operation of the post-industrial Western subject, and to explore the narrative effect of therapeutic discourse in the construction of both fictional psyches and, by extension, socio-political subjects. As a compliment to this project, however, I’ve written a series of short stories that break up my dissertation’s critical chapters, taking up their themes, mimicking their discourses, and gesturing towards the affectivity that necessarily escapes their borders. As a method of research, the term for this approach is “fictocriticism” – an experimental genre of academic writing in literary and cultural studies that deploys the techniques of creative writing towards the projects of more conventional criticism.

**Claire Blomeley (Australian Catholic University) – Rethinking author construction: the
intrusive author in the novels of Alasdair Gray**

This paper will examine the construction of multiple authorial positions within Alasdair Gray’s novels, specifically investigating how the body of work relates to an individual novel within this collection. On this basis, the variation of authorial positions can be reconsidered. This paper will focus primarily on four ‘touchstone’ texts: *Lanark*, 1982, *Janine*, *Poor Things* and *Old Men in Love*. Drawing on Michel Foucault’s author-function and Wayne Booth’s implied author to discuss author construction, this paper will present the notion that the implied author and author-function both inform and are created by the text. Through the implied author, a textual construction of ‘Alasdair Gray’ is formed, which adds to the discourse of the ‘Alasdair Gray’ of author-function. The author-function then informs further readings of the text. We see that the author is a product of both writing itself and of the external factors in which writing occurs. In Gray’s novels several ‘authors’ occur, often at odds to each other. Through analysing the metafictional trait of intrusive authors in Alasdair Gray’s novels, this paper will explore the various authorial positions in the texts. It will demonstrate that the author is not a stable figure across the body of work, nor within a single text.

Saartje Tack (Macquarie University) – Eugenia Falleni: Transing Trans

Sydney, 1920. Eugenia Falleni was accused of the murder of Annie Birkett, whom they were married to while living as a man named Harry Crawford. There are no archival documents that give us access to how Falleni saw themselves. Yet, this individual has been (re)presented in a myriad of ways, and has consistently been assigned to rigid identity categories based on their gendered actions. Falleni has thus often been interpreted as a troubling event in need of resolution. Rather than attempting to settle this trouble, I suggest that it is exactly in this trouble that we can find the productive potential of trans. In this paper, I will therefore interrogate the ways in which Falleni has been (re)presented in the literature since the trial, and the assumptions with regard to identity in which these (re)presentations are grounded. In using somatechnics of perception as a framework of analysis, I will highlight the trans(ing) moments and events prevalent in the life and portrayals of Falleni. I am not interested in stabilising or seeking the truth of Falleni’s identity and their intentions. Rather, I wonder if this case might be read for the ways in which it exposes that particular interpretations of trans produce and materialise that which they assume to merely observe; and furthermore, for the ways in which it proposes a set of trans(ing) moments, in which we can find rhizomatic movement across categories and a resistance to resolution.

**Theresa Miller (University of Western Australia) – Rethinking Care: Disability and Care in
Dinah Mulock Craik’s Children’s Literature**

The nineteenth-century author Dinah Mulock Craik (1826-1887) was, according to Henry James, obsessed with disability and it is certainly true that the disabled character features prominently in her writing. Despite a recent turn towards studying Craik’s representation of disability her work remains largely ignored, in part because it is considered sentimental and domestic. The valuable work of Ann Douglas and Jane Tompkins, which saw a re-evaluation of the nineteenth-century American sentimental novel, did not have the same effect on the nineteenth-century sentimental English novel which remains under examined. Beyond these sentimental narratives Craik’s work provides us with the opportunity to re-evaluate the function and role of care in society. Could reading these novels, through the lens of an ethic of care, provide access to these otherwise ignored texts? In this paper I apply an ethic of care to my reading of two of Craik’s children’s stories, *Michael the Miner* (1847) and *The Little Lame Prince and his Travelling Cloak* (1875), in order to examine the way in which Craik situates her characters within interdependent relationships, thus challenging the cultural myth of independence, and in doing so provides her disabled characters with the support and care they need to achieve agency. Whilst care is fundamental to our daily lives and social interactions, it remains a complex and problematic term haunted by the spectres of institutionalisation, paternalistic charities and the gendered notion that care is ‘women’s work’. This paper seeks to re-read narratives of care in order to challenge these ideas about care.

Maria Papas (University of Western Australia) – I belong to the Lake

My thesis – a novel and an accompanying exegesis – explores concepts of human connection, particularly empathy between people who are not necessarily known to one another. In addressing the question, ‘How can we represent emotional and conversational intimacies between the barest of companions in the creative framework of fiction,’ I weave theories of narrative time with those regarding self and other. I draw on Emmanuel Levinas’s ‘epiphany of the face’ and Hannah Arendt’s ideas that compassion ‘comes from the process of recognition, from . . . a suffering which has made us more conscious of our existence’ and from a ‘re-suffering’ which is experienced in memory. The creative work from which I am reading concerns the protagonist Grace, whose occupation as a paediatric oncology nurse requires high levels of empathy and intimacy, but who paradoxically struggles to form close personal relationships. Grace’s sense of trust remains fractured due to events in her past and she relates more to proximate strangers than she does to friends or family. However an encounter with her first love (a man who understands Grace’s past, but who is now married and a father) changes this. When Grace subsequently falls pregnant to this man, she is required to undertake a genuine reassessment of her childhood, and in the process come to terms with trust, intimacy and relationships.

Susan Suchy Taylor (University of Western Australia) – Researching genealogy in the social media marketplace for a screenplay and utilizing the gathered information

Buchbinder advises that when a writer approaches a screenplay story, research serves as a process of “warming-up” and research is about building a relationship (as with a lover). The amount and type of research varies depending on the type of project. Some stories will require thorough factual research, as in *The Piano* or *Gosford Park*, while a contemporary subject that a writer knows in intimate detail might need a different approach that examines small, enriching details. In the case of a fantasy or fanciful story “background knowledge does not need to be factual”. In the case of *Being John Malkovitch*, Charlie Kaufman’s research would have involved research that helped him develop rules for the fantastic device of the portal into another person’s brain. (Buchbinder 208-210). Syd Field also argues that “research is absolutely essential” (Field 36), and he describes two types of research for writing the screenplay: text research and live research. Text research is looking in books, papers, and magazines for information on a period or person, and so forth. Live research is talking to people and doing interviews (Field 37). Researching in the social media marketplace can involve both text and live research. In the case of *Theta’s Ghost*, research in and on social media marketplace sites for ancestry information involved both text and live research. The presentation will examine the sites of research and why certain items of historical content were chosen and incorporated into this contemporary fictional work.

Harriet Gaffney (Griffith University) – Unsettling Settlement

Whilst international developments in historiography have identified a lack of minority voices in traditional history, Australian settlement history continues, in the main, to obscure narratives that might disrupt the status quo. Can writing genres such as historical fiction help reveal stories that might otherwise remain hidden, and thus contribute to a narrative of place that represents the true impact of colonisation? The work ‘Recognition’ and the accompanying exegesis, ‘Unsettling Settlement’, address the affect of the liminal space of landscape, language and traditional history upon the individual. Acute investigation of landscape ‘traces’ and ‘glimpses’ in the historical record ‘unsettle’ the neat narratives of settlement with which mainstream Australia continues to identify. Thus the work deterritorialises traditional history and language by privileging the particulars of individual people and places over the general. This raises questions as to the validity of the ideology of colonisation and highlights its continuing affect in the present.

Sirwan Ali – *The crises of cultural identity among Australian young Muslim women in Does My Head Look Big in This (2005)?*

Sirwan is a first year PhD student at UWA.

Marie Rose B. Arong – *The Past-ness of the Future: Re-imagining a Postcolonial Philippines in Nick Joaquin's Fiction*

Rose Arong is a PhD candidate at the University of New South Wales. Her research investigates how the novels of early postcolonial Filipino authors in English deploy narrative strategies in engaging with postcolonial themes.

Claire Blomeley - *Rethinking author construction: the intrusive author in the novels of Alasdair Gray*

Claire Blomeley is an MPhil candidate at Australian Catholic University, Melbourne, where she also works as a tutor. Her research focuses on constructions of authors, specifically in the work of Alasdair Gray.

Anna Campbell – *Re-learning the Earth: Language and Eco-Spirituality in Surfacing and the MaddAddam trilogy*

Anna Campbell is a postgraduate English student in the School of Letters, Arts and Media at the University of Sydney. Her area of research is contemporary literature, with an interest in the history of utopias and dystopias, environmental writing, female voice, and the work of Margaret Atwood.

Emily-Rose Carr – *The emptiness and the calm: An Analysis of Sublime Pleasure in Jeffrey Eugenides's The Virgin Suicides*

Emily-Rose Carr is a Master of Philosophy postgraduate student and casual academic at the Australian Catholic University's Melbourne campus. She completed her Honours in 2012; her thesis was titled "You've got the power": An Analysis of the Evil Trickster in Contemporary Young Adult Fiction. She is being supervised by Professor Margot Hillel and Doctor Matthew Ryan.

Kim Coull – *The foetal position: Turning the lived memory of pre-verbal adoption trauma into ethical 21st century reproductive policy making.*

Kim Coull is a feminist researcher, writer, and artist from Perth. She has a PhD in Writing and is currently working as an oral historian and research consultant. Her research into late discovery adoptees has been published in M/C Journal and Outskirts and her poetry in Blue Dog, Famous Reporter, and Poetrix.

Simon Cox – *"A Dog's Tongue is a Doctor's Tongue": Fictocriticism and popular therapeutic discourse*

Simon Cox is a doctoral candidate at the University of Western Australia, and the deputy editor of the Melbourne-based literary magazine Going Down Swinging. His thesis – The Belaboured Self: Therapeutic culture and American fiction - explores creative and critical approaches to the operation of popular psychotherapeutic cultures in American life and narrative.

Ningjie Dan – *Towards Women's Discourse: The 'New Beauty' in the Sea-flower Poems of Hilda Doolittle*

Ningjie Dan, Chinese female, a PhD candidate in Cultural Studies in University of Canterbury, New Zealand. Her interest is in the comparative study between American women poets and Chinese women poets in the context of modernism.

Annie Demosthenous - *(Re)imagining the Nation's Past in Scotland and Cyprus: Modernist Visions of Time*

Annie Demosthenous is an early career research and honorary research fellow at UWA. She received her doctorate from Oxford University in 2015. Annie is the submissions editor incumbent of Limina Journal.

Steve Florian – *The Rhetoric of Surf: A Lexical and Archetypal Migration of Los Angeles Counterculture into Popular Culture*

Steve Florian received an M.A. in English with a focus on Rhetoric and Composition from California State University Northridge. He is a Teaching Associate in the English department at CSU - Northridge.

Harriet Gaffney – *Unsettling Settlement*

Harriet Gaffney is a postgraduate student at Griffith University. She is an award winning creative writer; her short story cycle 'Place' (of which 'Recognition' is the first story) won the 2015 Varuna Eric Dark Flagship Fellowship. Other accolades include: Short Listing of 'Providence', from the same collection, for the 2015 Faber Novel Writing Course Scholarship Award; selection of 'Recognition' as the winner of the 2014 Writers Victoria Regional Writers Award; Short List selection of 'Spoils', another of the stories from this cycle, for the 2014 Lane Cove Literary Award.

Amanda Gardiner – *Breasts and Bellies, Milk and Blood: Towards embodied understandings of infanticide practices in colonial Western Australia*

Amanda Gardiner is a Postdoctoral Research Fellow in the Faculty of Regional Professional Studies at Edith Cowan University's Southwest (Bunbury) campus. Her research project Bubbling up Between the Archives is an exploration of the everyday violence of infanticide, neonaticide and concealment of birth practices in colonial Western Australia (1829–1901). Her PhD thesis, Sex, Death and Desperation was awarded the Magdalena Prize in Feminist Research for 2014.

Rob Herfkens – “A smile and a tear” – *An Overview of Dutch Cabaret*

Robrecht Herfkens is a writer and performer, specialising in cabaret. He is currently undertaking a PhD on the use of social and political satire in the Dutch cabaret tradition.

Russell Hughes – *The Engineering of Silicon Valley in Reverse: Applied Science New York*

Russell Hughes has an honors degree in Literature and Anthropology from the University of Western Australia, and a PhD from the RMIT School of Architecture and Design. He became a Post Doctoral Research Fellow in the University of Queensland School of Architecture in 2014, and is a contributing researcher to Professor Sandra Kaji-O'Grady (UQ) and Associate Professor Chris Smith's (USyd) ARC Discovery Grant *From Alchemist's Den to Science City: Architecture and the Expression of Experimental Science* (2013-2015.)

Caitlin Maling – *Dividing up the Land: Mapping Mateer onto Williams*

Caitlin Maling is a Western Australian poet whose first collection Conversations I've Never Had was recently published by Fremantle Press. Her creative work has appeared in the US and Australia, while her scholarly work has appeared in Cordite, and her reviews in Green Mountains Review and Gulf Coast. She holds an MPhil from Cambridge University and an MFA from the University of Houston and is currently pursuing a DPhil in literature at the University of Sydney, where she is examining comparative ecopoetics of the US and Australia.

Laura Mayer – *Authenticity in cultural heritage – how the term has been negotiated and appropriated within heritage preservation*

Laura Meyer is a first year PhD student in Archaeology at the University of Western Australia. She obtained her Masters in Arts Management and Masters of Arts Curatorship from the University of Melbourne; she holds a Bachelor of Fine Arts from RMIT. Laura is the incumbent book reviews editor for Limina Journal.

Theresa Miller – *Rethinking Care: Disability and Care in Dinah Mulock Craik's Children's Literature*

Theresa Miller is in her third year of a PhD in English and Cultural Studies at the University of Western Australia. Her work examines the representation of disability and care in the novels of the nineteenth-century author Dinah Mulock Craik (1826-1887) and seeks to challenge the myth of the individual and independence which dominates nineteenth-century fiction. She has presented her work at conferences in both Australia and the UK and looks forward to the day when she finishes her PhD. When she isn't working on her thesis Theresa enjoys talking to her dog (he's a very good listener) and playing with her crayons (it's good therapy for the stress of a PhD).

Maria Papas (University of Western Australia) – I belong to the Lake

Maria Papas's stories and essays have appeared in a number of journals including Griffith Review, Axon Journal, The Letter's Page, The West Australian Newspaper and SBS online. In 2011 her play Arbour Day won the Maj Monologues competition. She has also previously been shortlisted for the TAG Hungerford Award. She is currently studying a PhD in creative writing at UWA.

Camilla Palmer – HOLOGRAMS

Camilla Palmer is a third-year Postgraduate Researcher at the University of New South Wales in the School of Arts and Media, Sydney, Australia. Her PhD consists of a thesis, *Past Tense and Future Perfect: The Phenomenon of Zadie Smith and the Future of the Novel* as well as a novel, currently titled HOLOGRAMS.

Camilla tutors creative writing students at the University of New South Wales and is a volunteer Primary Ethics Teacher at Berrima Public School. She has had her fiction published both in Australia and overseas and was the recipient of a full APA scholarship in 2012.

Parisa Shams – *Medieval Husbands, Feminist Wives: an Investigation of Power and Identity in Howard Barker's The Castle*

Parisa Shams is a postgraduate student at the University of Western Australia.

Susan Suchy Taylor – *Researching genealogy in the social media marketplace for a screenplay and utilizing the gathered information*

Susan Taylor Suchy has an MFA in creative writing, an MA in literature, and a BA in history. She is completing a PhD at the University of Western Australia with a focus on the history, pedagogy, and practice of creative writing.

Francesca Sasnaitis – SUMMERLANDS

Francesca Sasnaitis is a Melbourne-based writer and artist. She holds degrees from RMIT and the University of Western Sydney, and is currently embarked on a PhD in Creative Writing at the University of Western Australia. Her poetry, fiction and reviews have most recently appeared in *Australian Book Review*, *Cordite*, *Southerly*, *Sydney Review of Books*, *The Trouble with Flying and other stories and Westerly*.

Saartje Tack – *Eugenia Falleni: Transing Trans*

Saartje Tack is a PhD candidate at Macquarie University in Sydney. Her work is grounded in poststructuralist theory, and her research interests include queer theory, somatechnics and politics of (re)presentation. Her PhD thesis interrogates common conceptions of suicide that are framed through a narrative of prevention, and the discourses this prevention narrative generates, reinforces and excludes.

Acknowledgements

Limina would like to thank the following for their support:

- The Institute of Advanced Studies, The University of Western Australia
- UWA Marketing for the donation of conference pack pens
- UWA Publishing for their ongoing support
- The Co-Op Bookshop for the provision of the conference packs
- The Lane Bookshop, who have kindly donated gift vouchers
- Crow Books in Victoria Park for their generous donation of a gift voucher
- UniPrint for their donation to the conference packs
- UWA Visitors' Centre for donating Grad Magazines
- UWA Student Guild for the donation of Guild Anniversary Books
- The National Trust of Australia for providing bookmarks
- Specialty Coffee Roasters Mano a Mano Coffee for their donation.
- Gina Pickering and Winthrop Professor Brenda Walker for kindly agreeing to deliver the Keynote Panel for this conference
- Adjudicators of the Iain Brash Prize, including Associate Professor Ned Curthoys and Professor Rob Stewart

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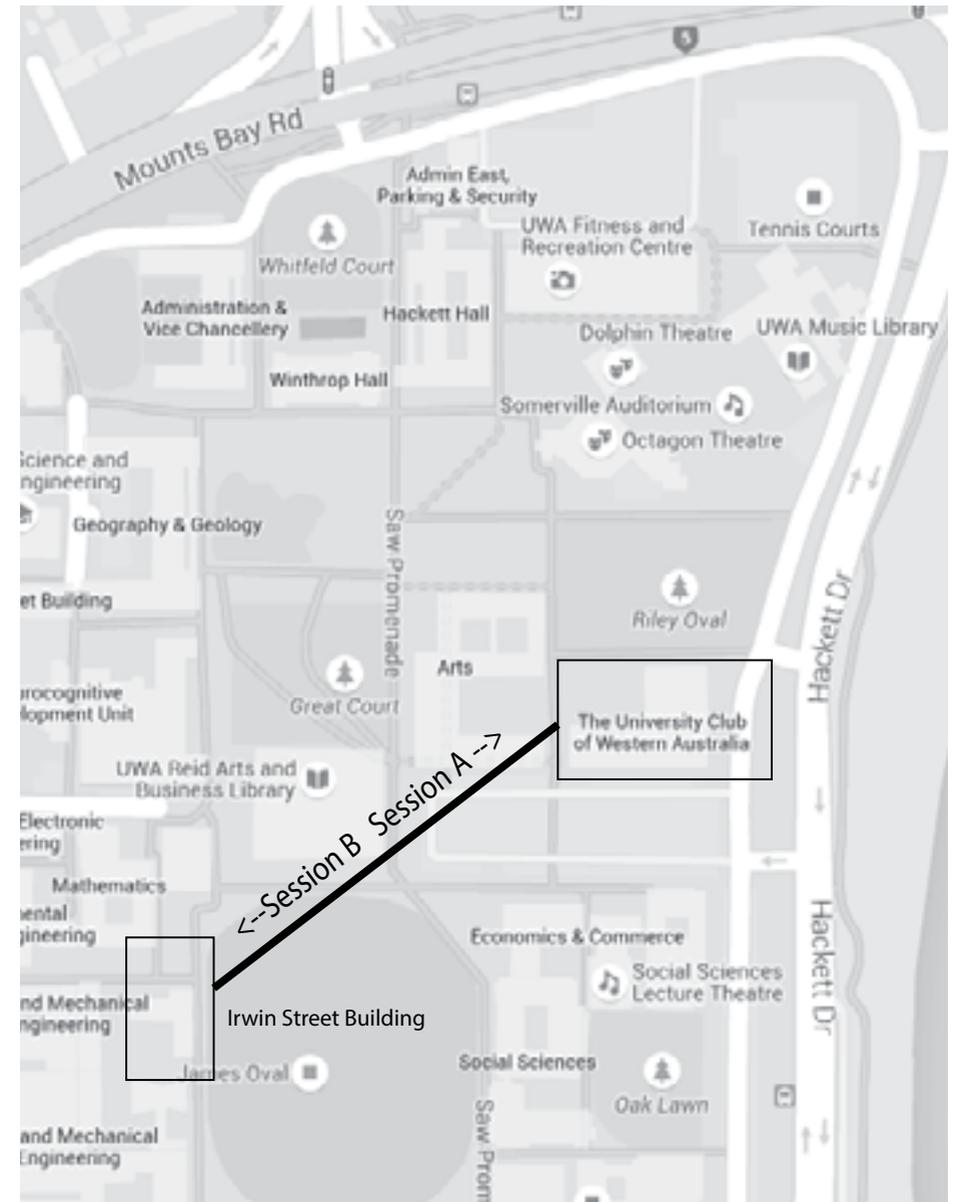
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