MEMORY
MYTH & MODERNITY
27 & 28 JULY, 2017

St Catherine’s College
The University of Western Australia
Perth, Australia
Welcome to the 12th Annual *Limina* Conference!

*Limina: A Journal of Historical and Cultural Studies* is an open-access, peer-reviewed, academic journal published by the University of Western Australia. *Limina* welcomes contributions on all topics relating to humanities and social sciences, with a focus on historical and cultural studies.

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- Mark Mazzoni
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### Conference Program

**Location:** St Catherine’s College, UWA

**Day 1 – Thursday 27th July**

(Each session will run for 30 minutes—a 20-minute presentation followed by a 10-minute Q & A)

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<td>Professor Brenda McGivern, the Deputy Dean of</td>
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<td>the Faculty of Arts, Business, Law and</td>
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<td>Education, UWA.</td>
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<td>Adam Andreotta, Submissions Editor, Limina:</td>
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<td>1:00–1:45</td>
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<td>Emotions and Memory: Catherine de Medici and</td>
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<td><em>Professor Susan Broomhall, UWA</em></td>
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<td><em>Heath Williams</em></td>
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<td>2:30–3:00</td>
<td>The Role of Empathy in Remembering the Past</td>
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<td><strong>Boundaries Between Fantasy and Reality</strong></td>
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<td>‘The brain is wider than the sky’: Self and</td>
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<td>Consciousness in <em>Galatea 2.2</em></td>
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<td><em>Farzaneh Pishro</em></td>
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<td><strong>AFTERNOON TEA</strong></td>
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<td><strong>Distorted Memories and Nostalgia</strong></td>
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<td>Along Three Generations Through Photographs of Doorknobs in Jonathan</td>
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<td>Safran Foer’s <em>Extremely Loud and Incredibly Close</em>.</td>
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<td>5:00</td>
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<td>6:00–7:00</td>
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<td>Challenging Justice, Changing Lives</td>
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<td><em>Estelle Blackburn</em></td>
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# Conference Program

Location: St Catherine’s College, UWA

## Day 2 – Friday 28th July

(Each session will run for 30 minutes—a 20-minute presentation followed by a 10-minute Q & A)

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*Alicia Gaffney*  
Capturing Memory: Exploring Morganatic Prose in the Work of Virginia Woolf, W.G. Sebald, and Elena Ferrante  
*Daniel Juckes*  
Fracture and fluidity: Experiments in Exploring the Past  
*Marie O’Rourke* |
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<td>10:30–11:00</td>
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<td>11:00–12:30</td>
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<td></td>
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<td>Culture and Collective Memory</td>
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<td>11:00-11:30</td>
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<td>Sullied Sublime; Art History and Identity in the Internet Era</td>
<td>Charlotte Mackay</td>
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<td>Commemoration, the City, and the Future in the Armenian Diaspora</td>
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<td><strong>Museums and Memorials</strong></td>
<td><strong>Culture and Identity in Mobility</strong></td>
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<td>1:30-2:00</td>
<td>The Novel-as-Museum: Narrating History, Identity, and Memory</td>
<td>We are Constructors of Xinjiang</td>
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<td><em>Sarah Rengel</em></td>
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<td>2:00-2:30</td>
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<td>Do Honour, Shame and Female Chastity Codes Influence Violence Against Brazilian Women in the Western Diaspora?</td>
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<td><em>Rebecca Foote</em></td>
<td><em>Flavia Bellieni Zimmermann</em></td>
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### AFTERNOON TEA

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<td><strong>Textual Reflection of Memory</strong></td>
<td><strong>Health Practices: Past and Present</strong></td>
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<td>3:00-3:30</td>
<td>Myth and Memory in Central Australian Texts</td>
<td>Shamanic Medicine: An Anglo-Saxon or Old English Perspective</td>
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<td><em>David Moore</em></td>
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<td>Memories of Marginalization in the Mahabharata</td>
<td>Management of Problematic Alcohol Users by the Mental Health System in WA</td>
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### CLOSING REMARKS

### POST-CONFERENCE DRINKS AT THE UNIVERSITY CLUB
LIMINA
A JOURNAL OF HISTORICAL & CULTURAL STUDIES
Keynote Address

Professor Susan Broomhall, UWA

Emotions and Memory: Catherine de Medici and the Myth of Modernity

This paper explores the role of emotions in the creation of memory and commemoration on the one hand, and the significance of memory in remembering past emotional experiences on the other. Psychologists, anthropologists, historians, literary and heritage scholars among many others all grapple to understand the powerful nexus between emotions and memory in processes that inform both individual and collective experiences and understandings of self and identity. Drawing upon a range of sources, from contemporary eyewitness accounts by courtiers, ambassadors, and propagandists, to nineteenth- and twentieth-century interpretive sites, this paper asks what is at stake for modern communities and individuals in how we have remembered this sixteenth-century French queen and regent, Catherine de Medici, in the past and in the twenty-first century. It investigates how strong emotions — from feelings of attachment and intimacy, to fear and hatred — have shaped the historical memory of this individual and the past events to which her identity is attached. It contends that emotions shape interpretive practices, including the range of sources — textual, visual, and material — that are available for analysis, continue to assert control over powerful women even in their afterlives and that the interaction of emotions and memory fashioning Catherine’s fate as a powerful political protagonist, may form part of a broader emotional, epistemological practice that determines our engagement with women of the past.

Biographical Note

Susan Broomhall is an historian of early modern Europe whose research explores gender, emotions, material culture, cultural contact and the heritage of early modern Europe. She was a Foundation Chief Investigator for the Australian Research Council Centre of Excellence for the History of Emotions. In 2014, she became an Honorary Chief Investigator, having taken up an Australian Research Council Future Fellowship within the Centre, to complete a research project studying emotions, power and the correspondence of Catherine de Medici.
Abstracts

Andreotta, Adam

The Role of Empathy in Remembering the Past

Empathy is typically viewed as essential for moral judgements. Moreover, a lack of empathy is often associated with moral depravity. For example, in 2006, Barack Obama spoke of an empathy deficit—our inability to “put ourselves in someone else’s shoes; to see the world through those who are different from us”—as a moral shortcoming. In my view, this is not quite right. Drawing upon recent work from Jesse Prinz and Paul Bloom, I will argue that empathy is not only unnecessary for moral judgments, but it can often be hazardous. Because empathy is subject to various biases, it can motivate us to unfairly privilege certain groups of people over others, as well as neglect those that we are unable to empathise with, yet are still deserving of our concern.

This paper looks at the implications that such an interpretation of empathy has for the way that we choose to remember. I claim that because of the negative effects of empathy, we are prone to misconstrue our own national histories, and vilify the histories of foreign nations that are sufficiently different from us. I argue that such biases need to be overcome, if we are to accurately represent the past.

Biographical Note

Adam Andreotta is in the final year of his PhD at the University of Western Australia, in the Faculty of Arts, in the discipline of Philosophy. His PhD thesis is a philosophical investigation into the nature of self-knowledge—that is, the knowledge we have of our own mental states such as our beliefs, desires, intentions, and emotions. Adam also completed his Bachelor of Arts in Philosophy (Honours) at the University of Western Australia.
Foote, Rebecca

A Rose by Many Names: The Wembley Memorial Rose Garden, Western Australia as a Memoryscape and a Sample of Memorials

This project will assess the (Peace) Rose Garden in Wembley, Perth as a Memoryscape. The concept of a Memoryscape can be fluid, thus difficult to quantify or sample (see Houdek 2016, Kappler 2016). However, Basu’s methodological approach offers some guidance on sampling a Memoryscape and therefore a sample of memorials. Basu suggests that “mnemonic traces” (2013, p.118) which are expressed as rose varieties and architectural design in this project, can be found in various “sites of memory” or repositories of memory (including archives, photographs, rituals or oral histories), and that it is the sum of these "traces" that constitute a cultural Memoryscape across multiple sites or places. This presentation will establish if Basu’s methodical approach is useful when establishing a sample of a Memoryscape in the archaeological record. It will focus on a sample of memorials. It will assess the Wembley Rose Garden in relation to two other memorial rose gardens in Perth and memorial rose gardens globally. It will also discuss the implications for considering particular memorials as "representative" in the Western Australian Cultural Heritage Management system.

Biographical Note

Rebecca Foote completed a BA with a major in Archaeology at UWA. She recently completed a Graduate Certificate of Human Rights at Curtin University. She is currently studying a Graduate Certificate in Archaeology, at Flinders University. Rebecca has presented 2 Posters at Australian Archaeological Association Conferences (2014, 2015). She has also presented at ASHA/AIMA Joint Conference in 2012.
Gaffney, Alicia

‘Pilgrimage’: The Fictional Autobiography of Eleanor Dark

In an unpublished essay Australian author Eleanor Dark stated ‘at the beginning of his writing life, and frequently again towards its end, the novelist is seized by an autobiographical urge’ (“Unpublished MS,” n.d.). This urge towards autobiography, she goes on to say, transpires as the novice writer still regards themselves as being an interesting, even romantic figure, deserving of a ‘more sympathetic understanding than the world has given him’. Dark’s first novel Pilgrimage (unpublished) bears striking resemblance to the autobiographical facts we know about Dark’s life. In this paper I will argue that the main protagonist of Pilgrimage, Anne Heritage, and Eleanor Dark share protagonist and author identity, rendering the novel, to use Philippe Lejeune’s terminology, an autobiographical ‘personal’ narrative (1989, p. 13). Reading the novel as fictional autobiography, Pilgrimage may be interpreted as Dark revisiting her past through memory in an attempt to close the door on a troubled childhood and adolescence so she could embrace a future with her new husband Eric Dark. This writing practice I interpret as a form of catharsis for the novelist – a way of cutting ties to her past life and past self in favour of the present. This analysis brings forth new insights into the origins of Dark’s subject material and the reoccurring thematic concerns of her modernist novels of the 1930s and 1940s.

Biographical Note

Alicia Gaffney is a PhD candidate at the University of Wollongong. Her dissertation focuses on Eleanor Dark’s modernist novels of the 1930s and 1940s. Her research explores how Dark drew on autobiographical material in her novels of this period as well as exploring how Dark participated, through literature, in the contemporary debates of the women’s movement.
Haddad, Nicole

The Lurking Effects of Postmemory: How Trauma is Visually Transposed Along Three Generations Through Photographs of Doorknobs in Jonathan Safran Foer’s *Extremely Loud and Incredibly Close*

Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* is a text rich with the interweaving of word and image, working together in harmony to both carry and display the reactions from traumatic events across three generations. The main subject matter of the images contained are doors and doorknobs, alluding to the idea that traumatic memory can be physically contained; stored, kept, left, and revisited, essentially controlling memory. As well as the notion of control, Foer’s text also alludes to the idea that traumatic memory is an uncontrollable transposing entity, in that it has the ability to transfer from one person to another. This notion, dubbed ‘postmemory’, is the idea that a traumatic memory can adhere to a person who has indirectly experienced it, and though that is the case, it can render them equally as affected.

Postmemory, thus, lurks, awaiting to strike its victim. It is an autonomous entity that will, unbeknownst to its host, and quite possibly contrary to its host’s wishes, transfer itself to another, and invade that other person’s experiences, thus shaping the way readers encounter and interpret said traumatic experiences. Foer’s text proves interesting because of both his visual and textual representations of postmemory.

Biographical Note

Nicole Haddad is a prospective PhD student at Monash University, Victoria, Australia. She recently completed her Bachelor of Arts Honours at Victoria University, Victoria, Australia, wherein she studied the expression of traumatic experiences through the fusing of text and image in an experimental novel. Her research interests revolve around the implementation of art-based communicative discourses within literary and educational contexts.
Jones, Doris

The Sacredly Profane: Degenerative Satire and the Legacy of Lynching in the United States of America

Following more than 30 years of lobbying before the United States Congress, The National Museum of African American Culture (NMAAHC) opened its doors on September 24, 2016. One of the four pillars which describe the Museum’s purpose claims, “It explores what it means to be an American and share how American values like resiliency, optimism, and spirituality are reflected in African American history and culture.” The word “resiliency” resonates with particular significance since the violent legacy of lynching remains both an evasive and pervasive topic in the rhetoric of American memory. Accordingly, this presentation closely examines issues from The Crisis Magazine, the official publication of the National Association for the Advancement of Colored People (NAACP), in which its founding editor, W.E.B. DuBois, often utilized degenerative satire to address the horrors of lynching in his “Opinion” column. It is argued that DuBois’ use of degenerative satire may have quickened as he witnessed the escalating practice of lynching while also observing the depraved silence of a federal government, whose refusal to bring an end to such extra-judicial killings, highlights the beleaguering task to achieve racial reconciliation. This work reconstructs the historical phenomenon of lynching to also argue how America’s refusal to remember and acknowledge these past injustices will only further impede the critical need to convene a viable discussion about race, racism and racialism in the United States today.

Biographical Note

Doris Jones serves on the faculty of American University in Cairo’s Department of Rhetoric and Composition, where she devotes her teaching to four critical vectors: (1) Archival and Information Literacy for Qualitative Inquiry; (2) The Rhetorical Canon of Memory; (3) Small Group Metacognitive Reading Strategies; and (4) Global Citizenship. She collaborated with the documentary film team Mazz Media for the production of Stories of the American Puppet, which won an Emmy for Outstanding Writing.
Juckes, Daniel

Capturing Memory: Exploring Morganatic Prose in the Work of Virginia Woolf, W.G. Sebald, and Elena Ferrante

In this paper I will consider similarities between literary prose and remembering. Prose can replicate the action of remembering by distilling experience into what Roland Barthes calls ‘narrative’ and ‘tableau’, that is, by alternations of sweeping narrative and intense focus on bursts of detail (1987, p. 22). I will draw on similarities between narrative and tableau and Virginia Woolf’s concept of moments of being and non-being, to link the argument to my own creative nonfiction and the autofiction of W.G. Sebald and Elena Ferrante. Both Barthes and Woolf evoke a kind of distillery which, in Woolf’s words, marries sights ‘congruously [and] morganatically’ in a sequence of alliances designed to help our remembrances last, as things which can be reclaimed from ‘the queer pool in which we deposit our memories’ (1967, p. 178). Sebald and Ferrante evoke and draw from this pool, and I have found it a fruitful metaphor in and for my own work. Ross Gibson suggests that remembering is ‘an attempt to sense cohesion, cogency, and vitality’ (2015, p. 29). I will argue that prose attempts to do the same, but—importantly—can still acknowledge the natural inconsistencies, refractions, and recreations latent in the ways we remember.

Biographical Note

Daniel Juckes is a PhD candidate at Curtin University. His research interests include nostalgia studies, Thing Theory, and autobiography. His writing has been published in Australian Book Review and Westerly: New Creative; he edited Exploring Nostalgia: Sad, Bad, Mad and Sweet, and he has work forthcoming in TEXT.
Kenny, Laura

The Palimpsest Paradox

A palimpsest is a parchment from which writing has been erased and replaced with new writing, but which still bears traces of the earlier writing. The idea of the mind, and memory, as a palimpsest became a recurrent metaphor in the nineteenth century. ‘The Palimpsest Paradox’ is a work of ficto-criticism which engages with the notion of memory as a palimpsest in both a creative and critical manner. The piece is narrated by a university lecturer who has early onset dementia and is giving her final lecture on the theme of memory in Margaret Atwood’s *The Handmaid’s Tale* and Arundhati Roy’s *The God of Small Things*. The lecture, in the form of speech and accompanied by PowerPoint slides, is juxtaposed with the lecturer’s personal narrative, in the form of thoughts and memories. As the lecture progresses the boundary between the two blurs: her memory loss becomes obvious, while memories of her childhood trauma intrude into the lecture. In this way, ‘The Palimpsest Paradox’ interrogates the interplay between remembering and forgetting, erasure and inscription, covering and uncovering, and highlights how this interplay creates ‘complex, layered, and multi-temporal entities that disrupt conventional view of temporal sequence’ (Bailey 2007, p. 203).

Biographical Note

Laura Kenny is a PhD candidate in Creative Writing at Queensland University of Technology whose research looks at representations of childhood trauma and a character’s relationship to home. Her fiction has been shortlisted for the Josephine Ulrick Literature Prize and published in the Review of Australian Fiction.

mailto:laura.kenny@hdr.qut.edu.au
Mackay, Charlotte

Literary Memorials: Restoration of Collective Sub-Saharan Memory as Remedy for Colonial Wounds in Léonora Miano’s *Contours du jour qui vient* [Contours of the coming day]

Franco-Cameroonian author Léonora Miano has never shied from revealing her deep preoccupation with the Transatlantic slave trade (TST) and her distress at continental amnesia surrounding this and other historical wounds inflicted on African populations during European imperialism. While physical and artistic memorials erected in name of what is now referred to as the ‘African genocide’ are not lacking in the broader black Atlantic space, memorialisation of the TST and its tragic implications remains terribly inadequate on the African continent where only the most famous slave sites have been preserved. While slavery features as a historical backdrop for Miano’s recently published *La Saison de l’Ombre* (2013), traces of this silenced memory also haunt earlier texts including *Contours du jour qui vient* (2006). In this paper, I examine how Miano exploits the tropes of *errance*, physical and emotional trauma in a postcolonial setting to articulate a literary plea for the restoration of collective Sub-Saharan memory and how the author wields narrative depictions of individual memory to piece together a fragile collective memory ‘patchwork’ for her African characters. In addressing the potentiality of Miano’s text to constitute a literary memorial, this paper challenges the assertions of scholars including Pierre Nora who have shackled the concept of memory to imperative physicality in the landscape and, in doing so, widens the scholarly scope of what can qualify as a ‘site’ of collective memory.

Biographical Note

Charlotte Mackay is a PhD student (second year) in French literary studies at the University of Melbourne in Australia. Her PhD thesis is on contemporary Francophone Sub-Saharan authors Léonora Miano and Fatou Diome within whose works she examines and traces the development of Afro-identitarian revalorisation in the postcolonial era.
Maggio, Ariane

The Memory of War: The Role of the Commonwealth War Graves Commission in the Identification and Memorialisation of Missing and Unknown Soldiers of WW1

They shall grow not old, as we that are left grow old;
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them

- Ode of Remembrance

The First World War resulted in an unprecedented number of casualties on both sides of the divide. Soldiers were buried on the battlefields in their thousands in individual and mass graves, often where they fell. If they were lucky a simple cross or marker with their details may have been erected to mark the location, but not all were so lucky. Due to the nature of trench and siege battle, the remains of many fallen soldiers were lost when trenches or tunnels collapsed, or were rendered unrecognisable from artillery and grenades. The Commonwealth War Graves Commission (CWGC) was initially designed to record, memorialise, and maintain the graves of Commonwealth soldiers who died in World War 1 and 2. This paper will discuss the role of the CWGC in the identification and memorialisation of the missing and unknown casualties of WW1.

Biographical Note

Ariane Maggio is an archaeologist and a current PhD student at the Centre for Forensic Anthropology at the University of Western Australia. Her research interests include: forensic identification; human osteology; mortuary/funerary archaeology; and, palaeoanthropology. Ariane’s current PhD research examines histological approaches to forensic identification using human and non-human bone in an Australian context.
Maggio, Maureen

The Taíno and the Cohoba Ritual: A Case of Misremembrance in Renaissance Italy

The elite of Renaissance Italy learnt much about the newly discovered Americas from the journals of explorer Christopher Columbus and from the accounts from the Venetian scholar and explorer Antonio Pigafetta. It was during the exploration of Patagonia, that Pigafetta encountered the Taíno people. He would subsequently write about what he witnessed, and thus his journal is the first European account of the Taíno culture and the Cohoba ritual. The Florentine artist Giovanni Stradano, would be one of the first artists to use this account and depict this ritual. In his print of Magellan in the Americae Retectio folio, Stradano depicted a Taíno man putting an arrow down his throat. This is a misrepresentation of the Cohoba ritual, which involves purging. This depiction would have seemed fantastical, devilish, and pagan to the Catholic beliefs of the Florentine elite. Although the Taíno people still exist, and many still practice the Cohoba ritual, they and their culture had been forgotten in Europe until anthropologists and archaeologists returned to research South American native culture. This paper examines how the Cohoba ritual of the Taíno was remembered in the accounts of Pigafetta and the imagery of Renaissance Italy, in comparison with modern ethnographic evidence.

Biographical Note

Maureen Maggio has recently completed a Bachelor of Arts (Honours) in History of Art at the University of Western Australia. Her recent research has been focussed on the artistic depictions of the Americas in the art of Renaissance Italy, particularly the work of Giovanni Stradano.
Mannolini-Winwood, Sarai

Tensions Between Past and Present: Exploring the Gothic, the Monstrous and the Magical in the Urban Fantasy Narratives of Mieville and de Lint

The concern with unnaturalness and disorder is at the heart of humankind’s monumental triumph over nature—the city. The urban environment is meant to protect, yet, within its walls, people are aware of the threat of that order descending into chaos. This understanding underpins the sense of anxiety that runs throughout urban fantasy (UF) literature, such as China Mieville’s *King Rat* and Charles de Lint’s *Newford* series. Construction elements of mythology, city edifice, and tensions between past and present all emphasise the anxiety that is already a part of city life. The violation of cultural boundaries within the city—aided by images of disorder, alienation and monstrosity—is unsettling. Yet it is recognisable in a real-world city as the source of anxiety. UF adds a non-rational element to the narrative, but is drawing on anxieties already present in Western cities. At their core, UF s are primarily urban dramas that build on already-present thematic concerns of memory, myth and modernity.

Biographical Note

Sarai is fascinated by the insights offered through speculative fiction and has recently completed a thesis titled ‘Urban Fantasy: Theorising an emergent literary subgenre.’ Trained as a secondary English teacher, Sarai currently tutors in Education at Curtin University and at the University of Notre Dame.
Extra/Ordinary: Olive Kelso King At War

This paper explores the gendered identity and experiences of Australian woman Olive Kelso King through an analysis of those of her letters written during her service in World War I. King sought to evade direct paternal control and conventional norms of femininity, and instead to pursue a life of independence, adventure and (arguably) practical utility. However, the extant ‘reductive’ historiography on this little-known figure does not do justice to her complex character and experiences. This paper seeks to illuminate and critique the national memory which has seen women such as King ‘hidden from history’. This paper views King’s self-representation as an ‘extraordinary’ women in the exceptional circumstances of war as a crucial attempt at a negotiation of gendered expectations and constraints, and perhaps an explanation as to why she has been subsequently forgotten in long-term Australian remembrance of World War I. Moreover, despite King’s self-fashioning as extraordinary and a determined outsider to her privileged social world, this study of her wartime experience also illustrates the broader context of contemporary Sydney life and normative expectations of historic femininity.

Biographical Note

Natasha Milosevic Meston graduated from the University of Western Australia with a B.A. (Hons) in 2016. Her thesis concerned the fields of gender, biography and Australian history. Her upcoming paper as Fremantle History Scholar for 2017 is titled ‘From Prokofiev to Pye: Fremantle’s Heritage of Classical Performance’.
Molloy, Stuart

Man-Shaped Monsters: Characterizing the Banality of Evil in the Wake of Two World Wars

Filmmaker Errol Morris has suggested that the psychopath, popularly perceived as an agent of violent disruption, is a peculiarly twentieth-century figure, a ‘brand’ of man-shaped monster implanted especially in the Anglophone imagination by the work of American psychiatrist Hervey Cleckley. Certainly there is a curious concentration of psychopaths in fiction in the decades following Cleckley’s formulation of the figure in The Mask of Sanity (1941). This is most notable during the 1950s, examples including: Steinbeck’s Cathy Ames (1952); March’s Rhoda Penmark (1954); Highsmith’s Tom Ripley (1955); Golding’s Pincher Martin (1956); and Bloch’s Norman Bates (1959). But surely it is untenable to argue that these authors were influenced to create these characters by the ideas of one man put forward in a single publication? Cued by scholarship on film noir, which contends of that mode of cultural production most prevalent between 1946-1959 that it can be understood partly as a response to World War II (Krutnik, 1991; Naremore, 2008; Fay, 2009), this paper proposes to explore the idea that the etiology of the prevalence of the psychopath – both in psychiatry/psychology and popular culture – may likewise be the traumatic memory of mass violence. To what extent might the appearance of the psychopath in the twentieth century be a response to the period’s geopolitical upheavals, extreme disruption and violence which confronted people with their own monstrous potential, what Hannah Arendt encapsulates in the phrase ‘the banality of evil’?

Biographical Note

Stuart I. Molloy is a PhD student in English and Cultural Studies at The University of Western Australia. His thesis-in-progress is ‘The Fictional Psychopath: Identification and Interpretation of an Ultra-Violent Character Type’.
Moore, David

Myth and Memory in Central Australian Texts

Myths and memories of cultural traditions are embodied in texts. This paper explores the collections of texts as the visual embodiment and translation of traditions which enabled Europeans to understand myths of Aboriginal languages of Central Australia. The methods of Humanist philology were applied to Australian languages for the first time by missionary linguists in Central Australia in the first decade of the twentieth century. Carl Strehlow published interlinear texts and free translations of Aranda and Loritja myths in the German periodical Globus in 1907. Other texts appeared in his monumental work Die Aranda (1907-1920). This paper explores the published texts and explains the place of texts in Central Australian language scholarship.

Biographical Note

David Moore is currently a doctoral candidate in linguistics at the University of Western Australia. A speaker of the Alyawarr and Arrernte languages, his current research is about the linguistic and translation work of the Hermannsburg Mission in the description of the Western Arrarnta language 1890-1910.
Mustafa, Ahlam

Multidirectional Memory and the Distribution of Victimhood in Postcolonial Prison Narratives

In a postcolonial context, states seem to have inherited more than just “free will”, but a continuing tradition of oppression and totalitarianism. In this context, implicated subject positions go beyond the victim/perpetrator distinctions, as once- oppressed subjects wear the shoes of the previous oppressor. Small dictators are created across the social and political spectrum, a tension between belonging to the nation state, and the refusal to give in to its practices develops. As members of the same community take part in opposing confrontations, an internal conflict arises. Alienation and affiliation intertwine within the problematic position of the postcolonial subject under totalitarian rules and dictatorships reflecting the ambivalence of modern postcolonial society. I argue, through the analysis of Faraj, a novel by Egyptian woman writer Radwa Ashour, that personal trauma and collective trauma clash and/or overshadow each other; as a result, a simple binary distinction lacks the comprehensiveness needed to understand the experiences of traumatized individuals within such dichotomy. Trauma and memories of suffering play interchanging roles in reconstructing identities and determining standing positions, where belonging is negotiated through dialogical self-defining processes.

Biographical Note

Ahlam Mustafa is a PhD candidate at the department of Arabic Language and Cultures in The University of Sydney. Her research project focuses on narratives of memory and trauma in the works of the Egyptian woman writer Radwa Ashour, examining the applicability of trauma theory in postcolonial contexts of suffering and collective acts of public remembering.
Newey, Saffron

Sullied Sublime: Art History and Identity in the Internet Era

This research investigates the artist’s role in the reportage of history and the impact this has on cultural identity. It too considers how historical artworks are represented in our Internet era.

In focus are two migrant, European painters who influenced the perception of a cultural identity in the newly colonised Australia between 1850 and 1890: Swiss-born, Abram-Louis Buvelot (1814-1886) and Austrian, Eugene von Guerard (1811-1901). Both have been posthumously honoured as “fathers of the Australian landscape” and, conversely, criticised for their misrepresentation of Australian history. Their paintings would tell the story of a bushy Shangri La; a romantic narrative. And yet, these images belie Australia’s wretched past - as a penal colony, and particularly the genocide of indigenous peoples.

This project is based in the fine arts. It manifests as a body of paintings that homage and critique these two historical painters. I research their artworks via the Internet, which further complicates the notion of identity and historical integrity. The Internet, a vast, randomised database has atomised what we once considered a “linear history”, and replaced its narrative with unrelated units of information.

This paper traverses the space of cultural memory, the artist’s role in shaping this and how the Internet is (mis-) used as its repository.

NB for visual examples of this project please visit
http://www.saffronnewey.com/index#/sullied-sublime/

Biographical Note

Born in 1973, Saffron Newey is a Melbourne-based visual artist completing a PhD in Fine Art at RMIT in Melbourne. She has exhibited broadly in Australia for 20 years and focuses on the theme of history painting in the Internet era.
Nugent, Ursula

Psychosis and Historiography in New Order Indonesian Literature

Indonesian literature emerging in the wake of Soeharto’s New Order regime has sought to reclaim a national history that remains forcefully omitted from state-sanctioned grand narratives of linear progress and development. These works creatively engage with a traumatic history of state-sponsored mass violence, which has laid the foundation for authoritarian government regimes in contemporary Indonesia, while resisting conventional modes of story-telling and historiography.

This paper examines Post-Soeharto era Indonesian fiction that allegorises the nation’s postcolonial imaginary through family melodrama and modern-day retellings of ancient Javanese myths and legends. The issue of failed paternal authority features prominently in these works, a scenario that in Lacanian psychoanalysis amounts to a crisis of historical subjectivity. Through the metaphor of psychosis (the condition of paternal foreclosure in the normative oedipal trajectory), this literature poses the problem of historiographic representation of social traumas in the body politic. Together these fictions tell the story of a nation striving to affirm a national subjectivity that was foreclosed with the Name-of-the-Father in the colonial encounter.

The research findings presented in this paper will form part of a PhD thesis provisionally titled *Between the Postmodern and the Postcolonial: Narratives of Mass Violence in New Order Indonesia (1966-1998).*

Biographical Note

Ursula Nugent is a PhD candidate at UWA. She grew up in Jakarta and completed her BA (Hons) in English and Cultural Studies at UWA where she received the Gladys Wade and Katherine Moss prizes in English literature. Her research focuses on trauma, psychosis and historiography in contemporary Indonesian fiction.
This paper explores the role that contemporary fiction plays in bearing witness to the atrocities of war on civilians, especially in cultures where it is untenable to speak about one’s traumatic experiences.

Western-centric trauma theory of the Euro-American academy tends to privilege the Freudian ‘talking cure’, or the ability to narrate one’s story in language, as the only way to restore a traumatised subject. However, this theory does not accommodate cultures in which speaking about one’s traumatic experiences is almost certainly a death sentence.

For these cultures, fiction takes on a responsibility of tracing an alternate means of bearing witness. Michael Ondaatje’s *Anil’s Ghost* in particular explores the effects of the Sri Lankan civil war, one where both sides were famously known for ‘disappearing’ any of their opposition. In response to civilians’ fear to testify verbally, the novel uses the trope of the five senses and the act of creation to imagine how its characters leave marks of their stories on their landscape. In doing so, the novel suggests that alternate means of bearing witness are not only about finding ways of ‘speaking’ about trauma without using verbal language, but also changing where we look for and how we listen to these quiet stories.

**Biographical Note**

Nicole Ong is a PhD candidate and a Nanyang President’s Graduate Scholar at Nanyang Technological University. Her research lies in the intersection between trauma fiction, narrative theory and literary trauma studies. She has been published in the Journal of the International Association of Transdisciplinary Psychology and is a chapter contributor in On Reading: Form, Fictionality, Friendship (2012).
O’Rourke, Marie

Fracture and Fluidity: Experiments in Exploring the Past

Dilemmas around ethics and the truth status of memoir are a staple of life writing scholarship, but as advances in neuroscience and memory studies bring into question the veracity of even our own memories, how does our writing and reading of memoir need to further adapt? How might we honour Lejeune’s ‘autobiographical pact,’ and the notion that memoir is true, at a time when we know memory can be confused, false, partial, flawed, and fluid?

This presentation places the fields of life writing and cognitive neuroscience in conversation, highlighting the complex relationship between memory, identity, imagination, and story. Holding a ‘neuro literary’ lens to the creative practice of myself and others, it will argue for memoir which experiments with form and language to not only reflect, but add to our appreciation of autobiographic memory’s structures, processes and limitations; a shift of expectations toward more fractured, unstable, digressive and self-referential modes.

Biographical Note

Marie O’Rourke is a creative writer and PhD candidate from Curtin University. Investigating the quirks of memory, her current creative work-in-progress is a collection of lyric essays pushing the boundaries of post-postmodern memoir. Previously published in New Writing, Westerly and ABR, her work will soon feature in TEXT and a/b.
Patrick, Sophie

Are these glasses rose-coloured? Michel Houellebecq’s pre-1968 nostalgia and imagined futures

French novelist Michel Houellebecq is famous for his negative portrayal of contemporary Western society, a criticism which is paired with nostalgia for the pre-1968 era. Throughout his six novels, Houellebecq decries modern society for its rampant capitalism, arrant individualism, social atomisation and the breakdown of the family unit, while remembering a time when communism was still taken seriously, the family unit was intact, women were nurturing and “natural”, and religion played a moralising role. This nostalgia for a golden past, and contempt for the present, shape the imagined futures in four of Houellebecq’s novels. This paper examines this nostalgia for pre-1968, and how its rose-tinted memory and the perceived damage of the revolution’s legacy influence Houellebecq’s futures, wherein he first moves humanity further away from the idealised past in Atomised and The Possibility of an Island, and then attempts a return to those values in his latest novels, The Map and the Territory and Submission.

Biographical Note

Sophie Patrick is a PhD candidate in French Studies at the University of Western Australia, and will be submitting her thesis on Michel Houellebecq mid-2017. Previous publications: “Declinism, nihilism and conflict avoidance in the novels of Michel Houellebecq” in Essays in French Literature and Culture (2016) and “Attention economy in the novels of Michel Houellebecq” in Limina Journal (2014).
Pishro, Farzaneh

‘The brain is wider than the sky’: Self and Consciousness in *Galatea 2.2*

Richard Powers is a science-fiction writer whose cyberpunk works wrestle with complex post-modern issues such as self and reality in a world in which the boundaries of the physical and virtual reality are blurred. Powers conjoins myth and modernity in his speculative novel, *Galatea 2.2*, in such a way that they seem inseparable. As a modern recreation of the myth of Pygmalion, *Galatea 2.2* (1995), ventures to unpack the relationship between man and the machine, actualising the existential post-modern metaphor for self through science-fiction literature. This paper performs an analysis of the concept of self within the spacio-temporal dimensions of the virtual reality represented in *Galatea 2.2* and the extensions of self to a non-human body. With the growing development of the technology, the boundaries between human and machine are more and more beclouded in the modern world. This radical change, articulated in *Galatea 2.2*, calls for a philosophical approach to define what the human self is and what distinguishes human consciousness from a computer. Therefore, this paper draws upon post-humanist philosophy, adding to the corpus of criticisms on *Galatea 2.2* an elaboration on the ambiguous connections between man and his machine in terms of consciousness.

**Biographical Note**

Farzaneh Pishro is a committed student of English and Cultural studies at UWA with a flair for researching speculative fiction, the contemporary literatures and their intersection with philosophy. She is specifically interested in the theories of consciousness and their representations in literature.
Poturyan, Anahit

Commemoration, the City, and the Future in the Armenian Diaspora

Commemoration is the activity of the collective memory. Every April 24th, the streets of Los Angeles are shut down for a large part of the day while thousands of people march on the streets remembering the 1.5 million lives stolen a century ago and demanding justice. A living memory is created with this act of commemoration. What is incredible about this annual action is that a city (along with Boston, New York, etc) in the United States of America remembers a historical occurrence that happened 102 years ago and 6,000 miles away. An unconsciously traumatized minority community in Los Angeles creates a shared culture with the collective Los Angeles community, including other ethnic communities. The collective unconscious transgenerational traumatic post-memory of the Armenian genocide alters the present identity of the Armenian diaspora. Nostalgia is a misremembering of the past, as mental monuments of suffering. Does the identity of the Armenian diaspora get lost or altered in the historical narrative of the genocide? What does the collective future of the Armenian identity look like within the capacity of transgenerational trauma and collective memory?

Biographical Note

Anahit Poturyan is a MA Aesthetics and Politics graduate student at the California Institute of the Arts in the School of Critical Theory. She currently resides in Los Angeles and works as a gallery educator in an art museum, writes short stories, and studies. She is interested in the intersection of art and philosophy and culture, specially memory. Her creative work seeks to create fiction that merges the themes of memory and the Armenian diaspora.
Rengel, Sarah

The Novel-as-Museum: Narrating History, Identity, and Memory

The museum is an instantly-recognisable public institution, emerging in the eighteenth century as a powerful tool for the establishment and promotion of national identity and memory through the construction of narratives about the history of the nation. Its tendency to construct narratives has led many scholars in the field of Museum Studies to consider the museum as a text, which arranges physical objects in certain ways to construct a visual narrative about the past. Discussing the museum as a kind of ‘visual text’ allows for the possibility of ‘reading’ museums alongside other texts. This presentation will compare the narrative strategies employed by museums with those used by postmodernist novelists, and will attempt to develop a framework for studying novels that feature the museum both as a setting (‘literary museums’), and a wider literary theme, structure, and metaphor (the ‘novel-as-museum’). It will draw on examples from contemporary authors, focusing on Nobel-Prize-winning author Orhan Pamuk’s *The Museum of Innocence* (2008). In considering the museum as a flexible poetic structure, this presentation will highlight the way that authors use the museum to critique universalising narratives (‘metanarratives’) about the nation and human civilisation, and instead embrace the heterogeneity of personal identity and personal memory.

Biographical Note

Sarah Rengel completed a Bachelor of Arts (Honours) at the University of Western Australia in 2014, and a Masters in Comparative Literature at the University of Edinburgh in 2016. Her research interests include postmodernism, cultural identity, and memory. She is currently collecting material for a PhD in migrant and diasporic literatures.
Sinha, Seema

Memories of Marginalization in the Mahabharata

This paper seeks to bring out the memories of marginalization in the 2000 year old epic that is the Mahabharata. It recounts the story of Princess Shikhandini, born a trans-woman (assigned male at birth), forcibly married to the Princess of Dasharna. The narrative has Princess Shikhandini attempting suicide, only to be saved by the demigod Sthunakarna who loans her his manhood. The primary focus of this presentation is to bring out the trauma of being born ‘queer’ in a hetero-normative world which is subject to trans-misogyny and is gender binary. The account highlights the transcendental memory of abuse and humiliation that Princess Amba faced when she was abducted by Bhishma for his brother ‘Vichitravirya’ (literally called ‘weird semen’), killing herself to be reborn as Shikhandini to avenge the insult. Bhishma had taken the vow of lifelong celibacy which by itself was queer in a fertility obsessed country that was India.

The scope of this paper is to share the memories of discrimination and abuse to prevent the prejudice from continuing with historical sanction.

Biographical Note

Seema Sinha is a Ph.D scholar in BITS Pilani, Pilani campus, Rajasthan, India. She is an M.Phil in Ancient History from JNU, New Delhi. She is invested in retelling the stories of trauma, abuse and marginalization of the ‘Other’ in Indic myths.
Stevens, Tiania

Still Not Free: Fikret Alić and the Imprisoning of Journalistic Representation

Focussing upon the testimonies of nine Bosnian Muslim men, all survivors of concentration camps established during the Bosnian War, my research questions how both journalists and journalism can engage ethically and empathetically with the stories survivors tell us, specifically, how what Dawes (2007) describes as ‘humanitarian storytelling’ might be extended to recognise more fully the reality of what it is to live a life after atrocity.

In their own way, the post-war, post-concentration camp experiences of Bosnian Muslim men are as challenging to understand as their wartime struggles. Survivors have an ambiguous, conflicted relationship with their past and with the media’s portrayal of that past. A valuable part of the process of rebuilding their lives and looking to the future is, paradoxically, bearing witness to their experiences during wartime. As a vehicle for such witnessing, the media would fulfil a ‘humanitarian,’ even healing role. However, such representation risks detaining these survivors in the past, as they simultaneously hope to build a life in the present with the future in mind. Compounding this difficult relation between past, present and future in the lives of survivors, is their representation by the media, which often portrays them solely through the lens of their past.

Biographical Note

Tiania is currently a PhD student in the School of Communication and Arts at the University of Queensland. Her thesis focuses upon the testimonies of fifteen Bosnian Muslim survivors of concentration camps, and questions how both journalists and journalism can engage ethically and empathetically with the stories survivors have to tell us. Tiania trained at the Queensland University of Technology, completed a Master's degree in War Studies at King's College, University of London, and has previously worked as a reporter in Bosnia, South Africa the Middle East, and the UK.
Swensen, Greg

The Management of Problematic Alcohol Users by the Mental Health System in WA

Though the prodigious use of alcohol in Australia is a well-known, if not celebrated, feature of Australia’s ‘national character’ since colonization, what is not so well-known is the institutional arrangements other than those deployed by the criminal justice system to manage those whose use of alcohol was regarded as problematic.

This presentation will consider the history of the unique and important role undertaken by the mental health system in Western Australia in relation to those who had become seriously affected by alcohol.

Throughout the period soon after WA was established as a colony until the early 1970s, the mental health system provided the framework for a custodial-focussed approach for dealing with those so affected by alcohol from either acute intoxication, who were dependent or had other alcohol-caused mental disorders.

The presentation will review of how legislative and administrative provisions in so-called inebriates and lunacy legislation, as well as subsequent mental health laws, were used to confine and compel the ‘treatment’ of inebriates.

The unrecognised significance of an alternative ‘voluntary’ regime developed from the 1920s, under laws which had initially been adopted to enable veterans from the First World War with mental illnesses to be treated in a less-stigmatised fashion outside of the system of asylum-based confinement, will also be examined.

The research will also review the development since the 1970s of a system of voluntary-based treatment as part of the public health system.

Biographical Note

Greg Swensen is enrolled in a PhD at University of WA’s Law school, where he is studying the measures in Western Australia concerning problematic use of alcohol up to 2010.
Taylor, Kennan Elkman

Shamanic Medicine: An Anglo-Saxon or Old English Perspective

Rather than see shamanism and its medicine as a complementary, alternative, or new age expression of modern medicine’s deficiencies, Dr Taylor attempts to redefine medicine in a more traditional and archetypal context, and has used the term Shamanic Medicine for this purpose. Following this redefinition, the tradition of shamanism itself is explored from a more literary and anthropological perspective, with a focus on the nature of initiation of the shamanic medicine man through his or her own illness or disease process, which is an essential component to medicine as a ‘calling’ or vocation. The focus is then on the specific culture and practice of medicine in the Anglo-Saxon world from the perspective of its obvious shamanic heritage. The concept of soul is explored and redefined, as this is integral to the medical practice of this period. This extends to the role of the shaman as magician, which overlaps medicine considerably, as well as leading to a brief discussion of the relevance of the runes. Avenues of reconnection of this Anglo-Saxon Medicine tradition and its relevance to modern medicine are explored from its affinity with the holistic movement, as well as the importance given to the therapeutic relationship and healing setting.

Biographical Note

Kennan Elkman Taylor is a British-trained medical doctor and former holistic physician, psychotherapist in depth psychology, and is initiated in Old English traditions. He is a commentator in health and modern medicine, and author of five books. Dr Taylor’s field is Northern European shamanism, its expression in traditional medicine, and modern relevance.
Williams, Heath

The Generalisability, Elasticity, and Limits of Empathy

For Husserl, empathy involves an analogical relation of similarity between self and other. A problem faced is generalisability: given the need for similarity, to what extent can I empathise with people who are significantly different from me? Husserl solves this problem by arguing that the analogy which founds empathy might be between the other and relevant (but not necessarily identical) aspects of my self. Or, the similarity might be between the other and a past self, or, at the very least, a possible self. In these ways the limits of (analogising) empathy are elasticised.

I discuss that, although I can draw analogies with past or possible selves, and thereby empathise with people significantly different from me, it may not always be psychologically healthy to do so, and we sometimes choose not to empathise with others who are different on moral grounds. Furthermore, analogising empathy runs up against the limits of unique and singular forms of experience. Finally though, Husserl’s incorporation of possible and past selves into empathy highlights the virtue of reflection, as via reflection we can imagine possible variants of past selves, which greatly expands our ability to understand psychological life generally, and grants us greater empathic ability.

Biographical Note

Heath Williams is currently in the final stages of completing his PhD on the intersection between Husserlian phenomenology and cognitive science on the topic of intersubjectivity. He has received travel grants to present his work nationally and internationally, and had work published in top journals in his field.
Yang, Fan

We are Constructors of Xinjiang

This study investigates the visual representation of Han migration in Xinjiang, China during the 1950s and examines to what extent Han migrants accepted and naturalised the identification constructed by the state-owned media discourses. Three research questions will be particularly looked at: 1) How did official media portray the image of Han migrant figures and their migration experience in the 1950s in Xinjiang? 2) apart from the fixed terminologies such as migrants, settlers, or coloniser, is another category more suitable to classify Han migrants in the 1950s in Xinjiang? 3) How do Han migrants who came to Xinjiang in the 1950s remember their migration experience, and to what extent did they internalise identification promoted by official media? To this end, a visual analysis of 58 photographs collected from the Military and Reclamation Museum, together with six interviews with Han migrants who resettled in Xinjiang during the relevant period, was conducted. This research found that, during the era of the 1950s, Han migrants in Xinjiang were portrayed as “constructors” by official discourse, and that the participants in this project fully accepted and internalised this official identification.

Biographical Note

Fan Yang is a current master student of Global Media Communication from the University of Melbourne. Her life experience, being a Han in Xinjiang which is an ethnic minority region in China, makes her particularly concerned about issues around Xinjiang. Her knowledge of media and communication drives her attention of the media’s construction of social reality, especially ethnic relations.
Do Honour, Shame and Female Chastity Code Influences Violence Against Brazilian Women in the Western Diaspora?

Available literature on honour based violence in Brazil deals with structures of power and inequality between the sexes. Such relations would be embedded in a discourse of family honour enforcing gender relations that are unfair and unequal. In honour cultures such as Brazil women and female modesty (chastity code) are perceived as social commodity. A woman’s social ‘misbehaviour’ can bring shame to a family’s reputation, compromising ‘family honour’. In honour cultures family reputation is a fundamental factor for employment and social prestige. If a female breaks the honour/shame and chastity code, violence to ‘protect’ family honour is not only justified, but perceived as a social duty. The concept of ‘family honour’ is embedded in the Brazilian collective memory influencing gender perceptions, and social expectations of women. This cultural ethos has prevalence in rural Northeast Brazil, but influences Brazilian culture and gender perceptions throughout the country. There is literature examining honour cultures and its discourses and the impact that such views have on violence against migrant Brazilian women in the North American diaspora. This paper wishes to examine how honour culture, its discourses, female chastity might influence honour based violence towards Brazilian women, and if the migration experience characterizes an aggravating factor to violence inflicted in ‘the name of family honour’.

Biographical Note

Flavia Bellieni Zimmermann is a PhD candidate at the University of Western Australia Centre for Muslim States and Societies. She is also the Commissioning Editor of the Australian Outlook in Western Australia, and has published several pieces in the field of international relations. She holds a Graduate Diploma of International Relations from Curtin University, and a Bachelor of Laws (LLB) with first class honours from PUC-RJ, Brazil.
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