

**Unbound**

# **Unbound**

**A conference dedicated to postgraduate and  
academic research from English & Creative  
Writing at the University of Adelaide.**

**9-10<sup>th</sup> July 2009  
Napier G03**

**Morning and Afternoon Tea will be served  
on both days, outside of Napier G03.**

**Post-Conference drinks will be held in  
Napier 618 from 4:00, on Friday July 10<sup>th</sup>.**

# Day One: Thursday 9th July

## **Session One 9:30-11:00**

### **Welcome, Opening Address by Susanna Moore**

#### **Amy Matthews**

Glaciation: Violence in Michael Haneke's *The Seventh Continent* and Claude Lanzmann's *Holocaust Depiction Theory*

#### **Heather Kerr**

Architectures of Debate

## **Morning Tea 11:00-11:30**

## **Session Two 11:30-1:00**

#### **Geraldine Love**

Beyond Mason's Hut: Unspeakable Landscapes

#### **Stephen Lawrence**

Conflict and Union: Science in Recent Australian Poetry

#### **Jane Camens**

New Methodologies for Exploring Creative Writing in Asia & the Pacific

## **Lunch 1:00-2:00**

## **Session Three 2:00-3:30**

#### **Lauren Lovett**

Society and Second Person

#### **Courtney Black**

New Light: Irony and Defamiliarisation in Jean Rhys's *Wide Sargasso Sea*

#### **Chelsea Avard**

The Art Object as Time Machine – Creating the Circu-linear Structure in the Novel *After and Before Now*

## **Afternoon Tea 3:30-4:00**

## **Session Four 4:00-5:30**

#### **Emily Cock**

'My own Base Sex seduc'd me first to Sin': Bawds in Late Stuart Popular Literature

#### **Roxy Bent**

Writing Beyond the Straight and Narrow: Same-sex Families in Contemporary Fiction

#### **Mandy Treagus**

Mainstreaming Queer? Christos Tsiolkas's *The Slap*

# Day Two: Friday 10th July

## **Session One 9:30-11:00**

**Joanna Jarose**

Cracking Tolkien's Mould: Beyond Pseudo-medievalism in Historically Inspired Secondary World Fantasy

**Jane Nelson**

Christopher Marlowe, *The Tragical History of Doctor Faustus* and the Spread of Hermeticism

**Carol Lefevre**

Fairy Tales and their Significance for Constructed Families

## **Morning Tea 11:00-11:30**

## **Session Two 11:30-1:00**

**Katherine Doube**

The Art of the Double: Reflections on the Split Writer, and on Doubling in Margaret Atwood's *Cat's Eye*

**Vaisnavi Devi Dasi**

Suspending Disbelief: The Lives and Texts of the Gaudiya Vaishnavas

**Patricio Munoz**

Nature, in the Absence of a Horizon: Whitman, Wright, Borges and the Academic Library

## **Lunch 1:00-2:00**

## **Session Three 2:00-3:30**

**Damien Marwood**

William Gaddis and the End(s) of Art

**Lucy Potter**

Preparing to Perform

**Tom Burton**

Tennyson's Dialect Poems: Old Style

## **Post-Conference Drinks, Napier 619, from 4:00**

# Abstracts

## **Amy Matthews**

Glaciation: Violence in Michael Haneke's *The Seventh Continent* and Claude Lanzmann's *Holocaust Depiction Theory*

In an article in *Senses of Cinema*, Mattias Frey suggests that Michael Haneke's depiction of violence in his 1989 film *The Seventh Continent* owes a debt to Claude Lanzmann's Holocaust depiction theory. I want to explore the accuracy of this assertion, and its implications, with reference to Lanzmann's landmark film *Shoah*. Does Haneke's 'glaciation' grow directly out of Lanzmann's (arguably) extreme theories of representation? Or does it reject certain key concepts? And when does the conscious choice to not explain become mystification of the subject? Why is it so wrong to ask *why*?

## **Heather Kerr**

Architectures of Debate

This paper is concerned with "architectures of debate" in several 17th century writers: Donne, Marvell and Milton. Concerned with imaginary conclaves, councils, parliaments, and an emergent republic of letters, this paper explores the relations between these "combative" public poetics in the early modern period. For example, it considers the differing ways in which intellectual and political dissensions and their rhetorical contests are conceived in Donne's anti-Catholic prose satire *Saint Ignatius His Conclave* (ca 1610) and Milton's council of devils in 'Pandemonium' (*Paradise Lost*, 1674). Set in Hell, these debates are examples of the clamour associated with dangerous political innovation. The "noise" of "animated political arguments" is nonetheless liable to "harmonious" effect (B J Smith, *Politics and Remembrance*, p.18). For example, both Milton's defence of published dissent as a metaphorical architecture for "building" a republic of letters in the prose pamphlet *Areopagitica* (1644), and Marvell's reprise of the metaphor in his poem "The First Anniversary of the Government under His Highness The Lord Protector" (1655), conceive of debate as structural to the architecture of civil society and the state. Milton's uncensored pamphlet is an act of civil disobedience; Marvell's poem is an ambivalent commentary on the emergence of a renovated Commonwealth. How do these various architectures of debate participate in the "endless work" of making things public in early modern English culture?

## **Geraldine Love**

Beyond Mason's Hut: Unspeakable Landscapes

In 1844 George French Angas, artist and travel writer, took part in two expeditions into the country of the Ngarrindjeri Nation, exploring the Lower Lakes and Coorong. He wrote and painted extensively of his experiences in two published works: *Savage Life and Scenes in Australia and New Zealand*, primarily a work of Victorian travel writing, and *South Australia Illustrated* which brings together a large collection of his landscape and anthropological paintings. Four aesthetic modes of landscape representations shape Angas's impressions of the Coorong: the beautiful, the picturesque, the sublime and the uncanny. The paper explores how Angas brings Victorian and colonial ideas regarding land and nature to bear on these modes of representation. In turn it will explore and the comment and the way in which the

uncanny came to dominate representations of the landscapes of the Lakes and Coorong, most keenly sensed by Angas through the disjunction between imported language and alien place. His struggle with the constraints of the English language, coupled with the way in which place itself resist description, produce Coorong landscapes that are, for Angas at least, essentially unspeakable landscapes.

### **Stephen Lawrence**

#### **Conflict and Union: Science in Recent Australian Poetry**

Creative writers are uniquely placed to contend with scientific subjects. Physicist Niels Bohr famously said: "When it comes to atoms, language can be used only as in poetry." However, I suggest this linguistic privilege is not entirely supported, and will explore whether either channel of communication – science or poetry – need claim ownership of a higher epistemological status. I will provide a brief historical survey of the relationships between science and poetry, arguing that, rather than overwhelm poetry, contemporary science – in particular, the implications of quantum mechanics – opens up new artistic realities. In this context, I will examine how three contemporary Australian poets – Peter Goldsworthy, Kate Fagan and Luke Davies – draw upon science and modern technologies for their creative art. I posit that these poets' adoption of scientific modes produces an enrichment, even a modest renewal, of both discourses.

### **Jane Camens**

#### **New Methodologies for Exploring Creative Writing in Asia & the Pacific**

My paper will explore the idea that as writers become more cosmopolitanised their writing can, paradoxically, take readers more deeply into local cultural experience. This is, in part, an argument for Australian writers and funding bodies to recognize that in order to promote a better understanding of Australian literature (and Australia) in the region, more cultural contact should be encouraged. The paper rests on a premise that literature is a way to promote better understanding between nations. I argue that the Asia-Pacific Writing Partnership is a methodological tool for action research project, moving beyond theoretical discourses to practices that take account of contemporary political, cultural, and artistic dynamics, and seek to bring about positive outcomes for the region's writers and readers.

### **Lauren Lovett**

#### **Society and Second Person**

The presentation will address the significance of the narratee in second person fiction. In doing so, it will refer to second person texts by Jay McInerney, Lorrie Moore, Julio Cortazar and Italo Calvino. Discussion will consider sociological concepts and their relation to literature. The thoughts and conduct of individuals are shaped by the sociological processes within society, therefore, the link between sociological theories and literature is integral for understanding why characters act and think in certain ways. Discussion will also focus on Dahrendorf's concept of conflict theory and how it is connected to second person fiction and stream of consciousness. Conflict theory relates to the way individuals respond to authority.

## **Courtney Black**

New Light: Irony and Defamiliarisation in Jean Rhys's *Wide Sargasso Sea*

*And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony.*

- Viktor Shklovsky, 'Art as Technique'.

Defamiliarization is a potentially fertile, yet somewhat problematic, literary critical concept. In 'Art as Technique', Shklovsky introduces the term *ostranenie* (most often rendered in English as defamiliarization) to describe a particular effect: the disruption of a reader's habitual perception of some object, slowing and hindering perception so as to make that object somehow unfamiliar and new. This starting-point – the conception of defamiliarization as a literary effect – raises various questions for both writers and critics. In the first instance, what does literary mean in this context, and who is being said to experience the effect? What relation does defamiliarization have to ideas of the real in literary studies? And how might the notion of habitual perception fit with various critical terms of reference relating to culture, discourse and cognitive processing? This presentation will take a preliminary look at the uses of the defamiliarization concept in relation to first-person narration in the modern literary novel.

## **Chelsea Avard**

The Art Object as Time Machine – Creating the Circu-linear Structure in the Novel *After and Before Now*

'The art object as time machine' is a exegetical discussion of the process of creating the circu-linear structure of the novel *After and Before Now*. Exploration of and experimentation with the temporal/spatial constraints of the ekphrastic mode are related in the context of the novel's formal approach to the interconnected narrative spheres of structure, tense and perspective. Self-reflexive fictocritical strategies are used to describe the search for ekphrastic solutions to problems of time and perspective within a narrative representation of creative selfhood. Taking the image of the double helix as a central metaphor, the paper engages with the concept of the literary representation of quantum-mind time travel, (re)investigating the novel's use of the imagined art object as structural portal.

## **Emily Cock**

'My own Base Sex seduc'd me first to Sin': Bawds in Late Stuart Popular Literature

In this paper I wish to explore the extent to which the bawd as represented in popular texts of the late Stuart period may be read as an embodiment of female same-sex desire, separate from, but related to, the contemporary modes of masculine tribadism, and the titillating girl/girl scenes of pornographic texts such as *Venus in the Cloister*. While the bawd shares a transgressive position with many stock female characters (witch, widow, midwife, etc), she exceeds them in her focus upon the sexuality of young women, and this excess is reflected in her physical state. As has been observed by Sophie Carter, it was during this time that a 'bawd' became exclusively female, thus ensuring that "women alone bore full moral responsibility for the phenomenon of urban prostitution" (106, 110). The bawd's *raison d'etre* in these texts is the seduction of a young virgin into prostitution; that is, the loss of the woman to the patriarchal marriage market identified by Valerie Traub as the primary

cause for concern in early modern discourses on female homoeroticism (181). This will be explored with reference to texts such as *The Insinuating Bawd and the Repenting Harlot*, *Newes from Whetstones Park*, and *The Whores Rhetorick*.

### **Roxy Bent**

#### **Writing Beyond the Straight and Narrow: Same-sex Families in Contemporary Fiction**

This paper arises from questions about representation of same-sex families from my current creative work and explores same-sex families in fiction in relation to form through the lens of contemporary stories. Popular/literary titles Stacey D'Erasmus's *A Seahorse Year* and *Breakfast With Scot* by Michael Downing will be examined as well as two genre novels: a detective story and a romance. The paper looks at the ways each story constructs the same-sex family and what this says about the current political situation. In the literary novels sighted families are fluid, the stories detail internal lives in self-contained worlds; rarely is their 'otherness' alluded to. The genre novels name contemporary political issues, including bigotry against gay and lesbian families, by alluding to their 'difference' and appear designed to work as activist stories. However does setting gay and straight up as opposing forces further delineate already problematic boundaries? Does the freedom of the literary form better serve a departure from the rigid binary system of the heteronormative family model?

### **Mandy Treagus**

#### **Mainstreaming Queer? Christos Tsiolkas's *The Slap***

With each of his novels appearing to increasing critical acclaim, Christos Tsiolkas is now a major figure on the Australian literary landscape. His recent shortlisting for the Miles Franklin demonstrates this. Up until *The Slap* (2008), Tsiolkas has been greeted as a writer who dealt in outsider themes, the most notable of these being non-heterosexualities. His fiction explores characters with desires often unpalatable to the mainstream. These have included anonymous beat sex, excessive drug use, vicious violence, anti-Semitism, blood fetishes and sex with minors. Such preoccupations, and his desire to explore the socially taboo, has meant that Tsiolkas has been seen as interesting and immensely talented, but rather marginal in Australian literary life. *The Slap* changed this. In writing a fiction that addresses the concerns of a range of mostly middle-class, inner suburban Melbournites, Tsiolkas is now seen to be writing prose highly relevant to 'ordinary' Australian life. The question is: has he left behind his former preoccupations, or is this most recent novel an exercise in queering the mainstream?

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Carter, Sophie. *Purchasing Power: Representing Prostitution in Eighteenth-Century English Popular Print Culture*. Aldershot: Ashgate, 2004.

Traub, Valerie. *The Renaissance of Lesbianism in Early Modern England*. Cambridge: Cambridge UP, 2002.

### **Joanna Jarose**

#### **Cracking Tolkien's Mould: Beyond Pseudo-medievalism in Historically Inspired Secondary World Fantasy**

This paper explores and queries the enduring medievalist fascination of secondary world fantasy authors. How did the association between this fantasy sub-genre and medievalism begin, and why does it continue? In the more than fifty years since the publication of (it.)The Lord of the Rings, this trend has intensified to the point where many identify the concept of 'fantasy' primarily or even solely with such medievalist material, constituting a notable drifting apart of the literary and commercial definitions. The paper will examine the impact of this long standing trend in secondary world fantasy, as well as identify some authors who have begun to 'break the mould' of medievalism.

### **Jane Nelson**

#### **Christopher Marlowe, *The Tragical History of Doctor Faustus* and the Spread of Hermeticism**

This thesis will examine Christopher Marlowe's play *Doctor Faustus* for evidence that it may have been designed as a vehicle to provoke discussion of the religious controversies of the age. Chief among these were the Western Christian churches' teachings on sin and salvation, election and damnation, predestination and free will, the existence of heaven and hell, creation, and the divinity of Christ. The thesis will also discuss the possibility that *Doctor Faustus* may be read as a Gnostic/Hermetic allegory and reflects an interest in the Hermetic religious philosophy, with its new vision of Man and the universe, revived in England by the visit and writings of Giordano Bruno between 1583 and 1585. The thesis will investigate contemporary references to Hermes Trismegistus and the possibility that the 'new philosophy' was concealed allegorically in plays, and spread throughout England and Protestant Germany by travelling theatre companies such as the Admiral's Men. Furthermore, because of the doubts which Hermeticism cast on orthodox religion, the thesis asks whether there may be a connection between Hermeticism and the allegations of Atheism levelled at members of the Privy Council such as Charles Howard Lord High Admiral, Lord Burghley the Lord Treasurer, Lord Hunsdon the Lord Chamberlain, and at the Earl of Oxford and Christopher Marlowe.

### **Carol Lefevre**

#### **Fairy Tales and their Significance for Constructed Families**

Feminist fairy tale scholarship has illuminated the roles of women in fairy tales, particularly in those popularised by the Brothers Grimm; different versions of the tales published over extended time periods provide insight into the ways in which society has perceived and, perhaps, still perceives the roles of biological and non-biological/adoptive mothers, yet the tales have never been read and interpreted from an adoptive point of view. This paper analyses popular fairy tales in the context of adoption, locating the tales as a genre within adoption literature.

### **Katherine Doube**

The Art of the Double: Reflections on the Split Writer, and on Doubling in Margaret Atwood's *Cat's Eye*

Margaret Atwood claims that "the mere act of writing splits the self in two"<sup>2</sup>. If writers are "sometimes disguised in works of fiction as painters or composers or other artistic folk,"<sup>3</sup> then is this splitting repeated (doubled) in those characters? Is *Cat's Eye*, Atwood's novel about a visual artist, a hall of broken mirrors with the author/character standing in the centre? A disguised portrait of the split or doubled author/character? Is it disingenuous to argue that a character is the author disguised? Where does taking inspiration from life stop and autobiography begin? How much real life seeps into the cracks in the mirrors, in both the novel *Cat's Eye* and the character, Elaine's, paintings?

### **Vaisnavi Devi Dasi**

Suspending Disbelief: The Lives and Texts of the Gaudiya Vaishnavas

As the eyes of the world turn towards India as a potential emerging world superpower, texts like *White Tiger* and *Slumdog Millionaire* reap awards with their descriptions of certain brutal realities which, according to the ancient Vedic writings, are characteristic of Kali Yuga, a deadly age which is permeated with quarrel and hypocrisy. This paper presents an alternate beautiful little known world: the world of the Gaudiya Vaishnavas. It introduces the teachings and sentiments of Gaudiya Vaishnava poets of sixteenth century India, especially Rupa Goswami. Literary as well as cultural translation is discussed: Gaudiya masters stress the importance of conveying their teachings unchanged, but employ innovative means to transmit these messages. Traditional narratives and *bhavas*, or spiritual emotions, are enshrined in text using creative techniques transcending mere accurate translation. This paper asks to what extent does readers' enjoyment depend on their suspension of disbelief – do devotees *really* believe the mystical realm of Radha and Krishna exists, and can it be entered through text? What sort of internal or external dissonance does such belief cause in "the real world"? This paper asks about the future of Gaudiya devotional literature, it observes the effects of suppression of voice and freedom of speech on its writers, and it observes the binding webs of tension around religious experience, sacrifice, love, caste, celibacy and prejudice.

### **Patricio Munoz**

Nature, in the Absence of a Horizon: Whitman, Wright, Borges and the Academic Library

In depicting nature, the writer has recourse only to words. While holding a book, a reader must be able to see the foliage in the monochromatic line. They must be able to hear an ever shifting and co-existing nature emanating from the otherwise quiet and solitary environment that reading fosters. Turning their eyes away from the page, they must not see the austerity of an academic library, but a seamless fusion of the page with the horizon. The appreciation of a book depends on the environment in which that particular book is read. The work of Walt Whitman (*Leaves of Grass*) and Jorge Luis Borges (*The*

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<sup>2</sup> Atwood, Margaret (2003). *Negotiating with the Dead: A Writer on Writing*. New York: Anchor Books, p. 32.

<sup>3</sup> *Ibid.*, p. xx.

*Library of Babel*) provide a platform from which to examine the relationship between the theme of nature (its euphoric presence and stark absence), the act of reading and the broader environment.

### **Damien Marwood**

#### William Gaddis and the End(s) of Art

The final scenes involving the protagonist Wyatt Gwyon in *The Recognitions* (1955) have been labelled “ambiguous” by a number of critics. Having given up painting original works early in his artistic career, and more recently left a highly successful career as a forger, Wyatt, now called Steven, languishes in a monastery in Spain, ostensibly restoring paintings by artists such as Navarette, Valdes Leal and El Greco. This restoration, however, appears to the casual observer (in this case the character of Ludy, a respectable novelist), as though Wyatt is destroying the painting. Rather than an act of “decreation”, as Tony Tanner has it, this erasure is most productively read as part of Gaddis' staging of the “crisis” of the New York visual art scene in light of the reemergence of the lessons of Duchamp in such works as Rauschenberg's “Erased de Kooning Drawing” (1953). As a novel generally agreed to mark the transition between modernism and postmodernism (Hoffmann), I argue that the ambiguity of the final scenes of *The Recognitions* is more precisely rendered as an authorial ambivalence towards the evolution of the visual art object, in particular the possibility of the dematerialisation of the art object with the appearance of a nascent “conceptual” (rather than “sensuous”) art practice.

### **Lucy Potter**

#### Preparing to Perform

In July 2009, the University of New South Wales will host a colloquium entitled “Preparing to perform: rehearsal and other forms of pre-performance preparation in pre-modern European productions.” The colloquium has been organised by a group of scholars who are investigating rehearsal practices in the European theatre prior to the advent of the ‘director’. My contribution to this conference is entitled “Self-Directing Early Modern English Plays: Christopher Marlowe’s *Tragedy of Dido, Queen of Carthage*,” which aims to increase our knowledge of the rehearsal practices of the past, especially about when such practices began and how they may have evolved. In “Preparing to Perform,” I report on the colloquium’s findings, the place of my own work within them, and the impact of the colloquium on the direction of my research.

### **Tom Burton**

#### Tennyson’s Dialect Poems: Old Style

Tennyson was a great admirer of William Barnes’s *Poems of Rural Life in the Dorset Dialect*—so much so that, after corresponding with Barnes and subsequently going to visit him, he wrote half a dozen poems in his own mid-Lincolnshire dialect as a tribute to Barnes. This paper poses (and tries to answer) two questions:

How much has the Lincolnshire dialect changed in the century and a half since Tennyson’s first dialect poem was published in 1865?

How much difference does it make to our appreciation of Tennyson's Lincolnshire poems if they are read in a reconstruction of the dialect as it was in the mid 19<sup>th</sup> century, as opposed to the dialect as it is spoken today?

(This paper, revised in the light of comments made at the *Unbound* conference in Adelaide, will be delivered at the Tennyson Bicentenary Conference at the University of Lincoln, 17–20 July 2009.)