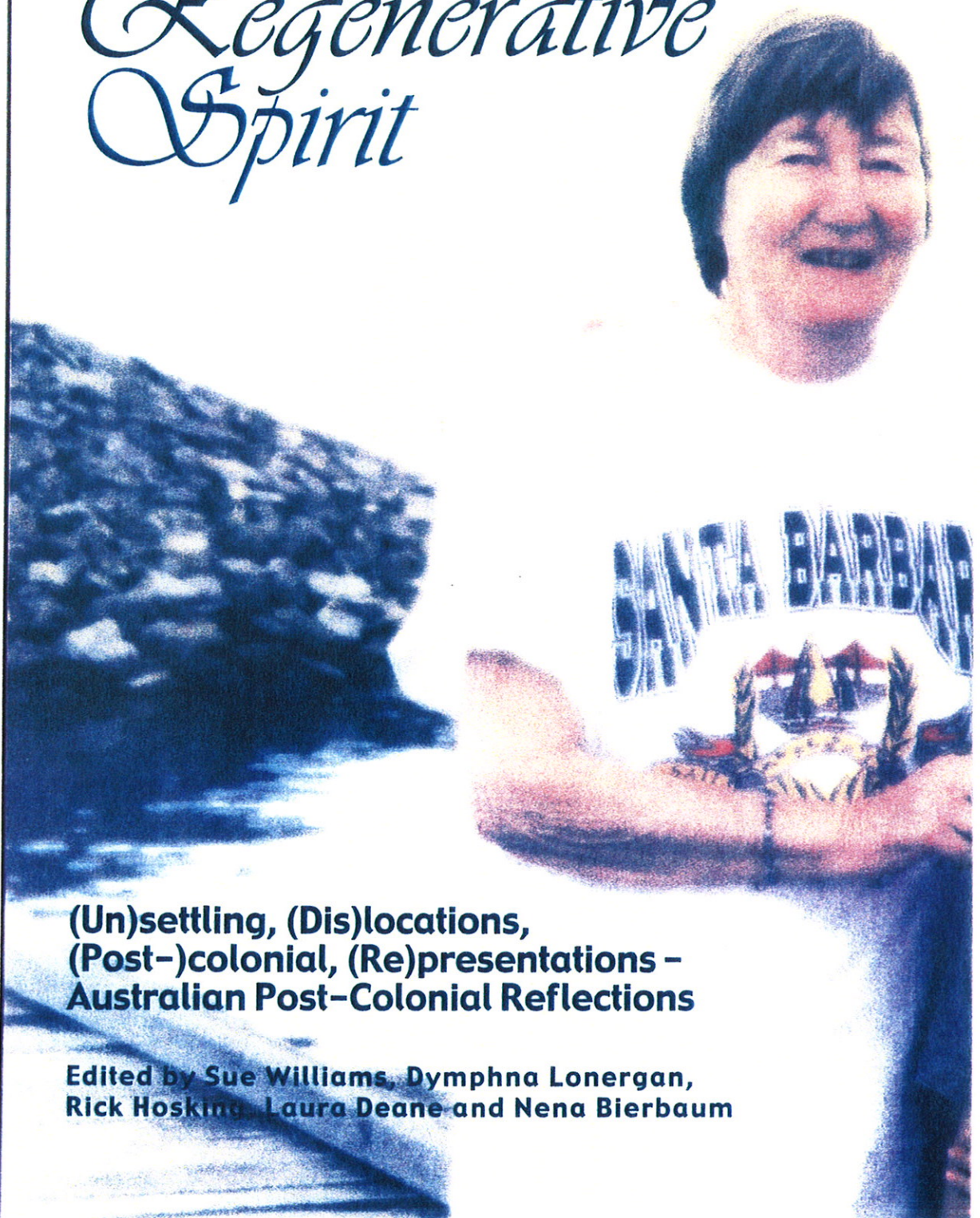


The Regenerative Spirit



**(Un)settling, (Dis)locations,
(Post-)colonial, (Re)presentations –
Australian Post-Colonial Reflections**

**Edited by Sue Williams, Dymphna Lonergan,
Rick Hosking, Laura Deane and Nena Bierbaum**

Contents

INTRODUCTION

ix

1

(UN)SETTLING

Robert Sellick	Matthew Flinders: Naming the Diaspora	1
Rick Hosking	'I have seen Robinson cruso': Defoe's book, the Wakefield Scheme and Bound for South Australia	6
Chad Habel	Australians With Irish Ancestry	23
Mark Staniforth	The <i>Inconstant</i> Girls: The Migration Experience of Nearly 200 Irish Orphan Girls and Young Women Sent to Adelaide in 1849 Aboard the Barque <i>Inconstant</i> .	27
Eric Richards	The Idea of 'The British Diaspora'	42
John Hannaford	Now How Shall We Sing the Lord's Song in a Strange Land?	53
Sudesh Mishra	diaspora and the difficult art of dying	60

2

(DIS)LOCATIONS

John West-Sooby	A French Chum in Australia: The Bush Stories of Paul Wenz and the Problem of Readership	65
Jean Fornasiero	A Fourierist in South Australia. The Colonial Adventures of Arthur Young	76
Eric Bouvet & Chelsea Roberts	Early French Migration to South Australia: Preliminary Findings on French Vignerons	86
Desmond O'Connor	'Helping People Has Been My Happiness': The Contribution of Elena Rubeo to the Italian Community in South Australia	93
Peter Monteath	Thwarted Diaspora: South Australia as a Destination for Jewish Refugees in the 1930s	102
Jill Golden	When the Diaspora Returns: Language Choices in Post-Independence Timor Lorosa'e	115

(POST-)COLONIAL

Kay Schaffer	What is Haunting the Nation?: Responding to Stolen Generation Testimony	127
Susan Hosking	Home and (Taken) Away: Two South Australian Indigenous Life Stories	141
Victoria Haskins	'Fear the Bitch Who Sheds No Tears': The Persistence of the Female Scapegoat in Cultural Representations of Frontier Violence and Stolen Generations	150
Clare Johnson	Bruce Chatwin's Curio Cabinet	160

(RE)PRESENTATIONS

Anne Chittleborough	Women Writers of South Australia	170
Margaret Allen	Catherine Martin, 'The Moated Grange', Tennyson and Alick's Diaries	179
Philip Butterss	C.J. Dennis, <i>The Songs of a Sentimental Bloke</i> and its Film Versions	192
Dymphna Lonergan	Away from Home: Fionán Mac Cártha's Poetry	200
Richard Hillman	Francis Webb and the Asylum Seekers: A Post-Lacanian Study of Displacement in 'Port Phillip Night'	206
Michael Tsianikas	Dimitris Tsaloumas: The Man as an Old Speaker	217
Graham Tulloch	Looking Across the Timor Sea: Australians Writing About East Timor	229
Bruce Bennett	Home and Away: Australian Short Fictionists of the 1970s—Moorhouse, Wilney, Viidikas	241
Gay Breyley	'Grey Angels': Ancestral Voices in Displaced Descendants' Memoirs	251
Alice Healy	Memories in a Suitcase: Migrancy and Translation in Richard Flanagan's <i>The Sound of One Hand Clapping</i>	264
Lesley Williams	Saying Places: Finding a 'Voice' in Landscape	272
Lyn Jacobs	Sites and Targets: Anson Cameron's <i>Tin Toys</i> and <i>Silences Long Gone</i>	283
Ioana Petrescu	A Lyrical Bridge Across Hemispheres—Australian Poetry in the Romanian Literary Magazine <i>Vatra</i>	293
About the Authors		301

Introduction

The Regenerative Spirit Volume 2 completes a two-volume set of essays from the Flinders University Centre for Research in the New Literatures in English. This volume has Australia as its focus and, like *The Regenerative Spirit Volume 1: Polarities of Home and Away, Encounters and Diasporas, in Post-colonial Literatures*, is dedicated to the memory of Anna Rutherford. The title uses Anna's own words to describe the links between the old world and the new. This second volume again draws on a wide range of papers offered at conferences organised by CRNLE and the School of Humanities at Flinders University.

The chapters here have been divided into four sections: (un)settling, (dis)locations, (post-)colonial, and (re)presentations. The first two deal with migration and settlement, diaspora and cultural baggage, and the interactions between places of departure and arrival, where notions of home and settling down must be tested. The second two deal with drama, cinema, fiction and poetry that engage with the complexities of otherness, identity and difference.

(UN)SETTLING

The essays in this first section provide an insight into aspects of unsettling and settling that are often omitted from history books. Here we have glimpses of the layers of diversity that underscored settlement in early European South Australia but that are probably not widely known. We see people on the move in search of a place they could name home. We see that they came with their own world-view and that this in turn affected how they interacted with a new terrain. Our collective knowledge of this time in history is enriched by these stories.

Robert Sellick's 'Matthew Flinders: Naming the Diaspora' is an appropriate opening chapter. In this chapter Sellick takes us on the South Australian naming journey of Matthew Flinders and Nicholas Baudin. Behind their choices lay political and personal histories, and ahead would be a two hundred year suppression of Indigenous naming (and subsequent claiming) of the land and islands of South Australia.

Rick Hosking's 'I have seen Robinson cruso' examines the settling of Kangaroo Island and the relationship that developed between the 'Islanders' and the Indigenous women they abducted from the mainland and from Van Diemen's Land. It has been customary to describe these women as slaves; however, Hosking suggests that the relationships that developed between these people were rather more complex than the Crusoe-Friday paradigm might allow.

Chad Habel challenges the essentialism that is often the mark of discussions on diaspora, and suggests a multi-layering of 'ancestral diaspora'. He singles out the small Irish settlements of rural South Australia as evidence of difference, and discusses Irish-Australian ancestral influence on writers Thomas Kencally and Christopher Koch.

Irish-Australian ancestry is also the subject of Mark Staniforth's documentation of the coming of almost two hundred Irish orphans to South Australia aboard the *Inconstant* in 1849. Through government source records, Staniforth reconstructs the life journey of ten of these girls, seven of whom settled permanently in South Australia.

Complex questions about migration, about the nature and circumstances of diaspora, are raised in Eric Richards's chapter, which defines some of the unique features of the British experience of settling the new world, noting that the British Isles was the major source of emigrants for the three centuries before 1900. Richards considers the extent to which British emigrants can be described as exhibiting some of the classic symptoms of diasporic identity, particularly as such peoples made their moves with greater security and confidence than virtually any class of migrants in the Age of Migration.

John Hannaford notes that one feature of the settlement of Australia has been the importation of (mostly) European traditions and practices of belief, worship and pilgrimage, suggesting that the complex process of the reestablishing of such traditions in the Antipodes has been modified by the development of new ways of thinking about and acting upon some of these old devotional practices. Hannaford discusses how a number of popular shrines have emerged in Australia, the pilgrimages to which reveal not only processes of renewal and atonement but also complex cultural transformations that are the consequence of migration.

Sudesh Mishra's 'diaspora and the difficult art of dying' is a non-linear journey through memory and history as related by a trans-historical subject. This *girit* subject's odyssey and reincarnations are seen against the backdrop of the indenture experience and the aftermath of the coups that took place in Fiji in 1987 and were directed against the Indo-Fijian community. Structurally, Mishra's prose-poem consists of one sentence which encapsulates the relentless accretions of diasporic dislocation and memory. The magic realist characteristics show how memory amplifies, inflates and subverts historical events.

(DIS) LOCATIONS

In this section we see the relocation of languages other than English to the new colonies. Issues of marginality and appropriation as well as otherness are both implied and stated, and the nationalism question is raised in the reminder of the violence and dislocation that often spawns the development of new nations. The essays, however, above all, personalise these issues in their naming and inscribing these French, Italian, German and Portuguese speakers living in out-of-language country.

John West-Sooby describes the life and travels of Frenchman Paul Wenz—a one-man diaspora. The indefatigable traveller crossed the equator no less than sixteen times in the early twentieth century, and his extensive travels were matched by the number and variety of his literary and social connections, including André Gide, Joseph Conrad, Arnold Bennett and Nellie Melba. It was his predilection for action

and outdoor life that led Wenz to Australia and its bush literature. He wrote about the Australian bush in French for a Parisian audience, and this essay analyses the dilemmas and limitations inherent in writing across cultures.

Fourierism was an influential socialist philosophy that led to the creation of numerous model communities or phalansteries in nineteenth-century Europe and the Americas. In the 1840s the financial backer for an attempt in France to create a full-scale phalanstery was the Scots businessman Arthur Young. Prompted by the collapse of this ambitious project, he set sail for Adelaide with his siblings in 1847 to take possession of an extensive new property. Jean Fornasiero draws upon Young's brief sojourn in Australia, and his connections, his career and his commitment to the Fourierist phalanstery, highlighting the utopian origins of the colony of South Australia.

The French community in Australia is a small community that, nevertheless, has had a significant influence on Australian lifestyles. Eric Bouvet and Chelsea Roberts provide a unique insight into French Australian winemakers of the late nineteenth century. French vigneron brought knowledge and vision to their new home not only in the foundation of wineries, but also in new experimentations and inventions.

Elena Rubeo was the first woman appointed to an Italian consular post in Australia. Desmond O'Connor's essay conveys the tenacity and passion with which she defended the hard-working Italians in South Australia. During the 1950s she was a formidable force against the discriminating practices of the Australian Government that were directed at Southern Italians wishing to migrate to Australia. Miss Rubeo was awarded the Order of Australia in 1977 'for services to the welfare of Italian migrants'.

Peter Monteath brings us the affecting story of Jews and 'non-Aryan Christians' in 1930s Germany who tried to avail themselves of a window of opportunity to escape to Australia, only to be thwarted by bureaucracy and the outbreak of the Second World War. Copies of typed and handwritten letters to authorities illuminate Monteath's careful tracing of this history.

Jill Golden examines what to outsiders was an unexpected language choice in her essay 'When the diaspora returns: Language choices in post-independence Timor Lorosa'e'. The Indigenous language Tetum and the working languages, English and Indonesian, are constitutionally subservient to Portuguese in the struggle to define 'belonging' in this decolonised country.

(POST-)COLONIAL

The essays gathered in the (Post-)Colonial section share concerns about politics of otherness, and about hierarchies of meaning that impose barriers, where there might otherwise exist encounters and intersections: places of dialogue and exchange. Writing that is considered post-colonial (this is not the place to engage the debate about whether the term should, or should not be hyphenated) foregrounds questions of identity and difference, of place and displacement, and of belonging and marginality. These questions emerge in Chinese women's writing about relationships, in

Indigenous life-writing about stolen generations, and in representations of frontier violence that typify relations between Indigenous and non-Indigenous Australians.

Kay Schaffer, in 'Transforming Trauma: Post Tiananmen Square and the Chinese Intellectual Diaspora', argues that the trauma of the Tiananmen Square Massacre has been transformed by diasporic Chinese women writers, who have re-imagined the cultural and personal traumas of 1989 in semi-autobiographical, imaginative, and 'highly eroticised' terms. This re-imagining takes place through a feminist-inflected 'politics of the body' that makes possible new landscapes of memory and desire. These texts have not emerged from within China in the form of witnessing, but from a dispersed community of intellectuals, whose work constitutes a 'world remembering' that emanates from multiple locations, and through multiple fields of recovery, to contest the fifteen-year long official silence.

Life-writing by Indigenous writers inevitably gives rise to questions of authenticity. Susan Hosking's essay questions the role of the market-place in shaping and reproducing perceptions of Aboriginality and in creating categories for writing by Indigenous people, such as 'slave narratives', that are set apart from others like 'autobiography'. Hosking compares the public reception of two narratives of Aboriginality that either conform to or contest the Stolen Generation model of experience, arguing that we should be mindful of re-erecting categories of authenticity and non-authenticity in Aboriginal writing.

Histories of Indigenous Australians converge on contested narratives of frontier violence and stolen generations. Victoria Haskins considers the framework of class, gender and race relations that structures Andrew Bovell's play *Holy Day* (2001), and the cultural traditions and legacies that result in the construction of the 'female villain'. Haskins locates the play within cultural traditions, and within historical narratives, to argue that this female villain provides the recurrent 'scapegoat' of the relations between whites and Aborigines, and a projection of patriarchal, class, racial and sexual anxieties under colonialism.

Clare Johnson's paper, 'Bruce Chatwin's Curio Cabinet', considers Frantz Fanon's notion that 'the native' is 'hemmed in' and compartmentalised by colonial discursive practices. She criticises Chatwin's construction of nomadic people as 'somehow frozen in time, or backward', to argue that *The Songlines* particularly, and Western travel writing generally, continue 'to perpetuate many of the discursive tropes of the Enlightenment'. *The Songlines*, she argues, recasts the colonial drama as the scene of primal fantasy—as myth of origins, and Chatwin both appropriates Aboriginal knowledge and relies on colonial discourses of otherness to authenticate his assertions.

(RE)PRESENTATIONS

The essays gathered in the (Re)presentations section complete the volume, and deal with the complexities of describing. Edward Said has reminded us that in order for meanings to be communicated, there must be some shared access to histories, traditions, conventions, practices and codes of understanding. Furthermore, texts belong in specific cultural contexts, and most of the chapters in this section describe

Australian texts of one kind or another and the cultural contexts that produced them. While a particular focus is on South Australia, other places, homes and perspectives are here too: from Timor to Ireland, from a Greek Australian's Melbourne to the Mallee, and from Tasmania to northern New South Wales.

The range and breadth of South Australian women's creative writing is examined by Anne Chittleborough, who describes in this essay three periods of literary activity. Drawing on examples from Fidelia Hill to contemporary authors, Chittleborough offers a valuable outline of the scope and variety of both this literary production and its writers.

The work of the South Australian colonial writer Catherine Martin has until recently been little known. Margaret Allen provides not only a useful overview of her work, but also an introduction to Martin's first long work of fiction, the serial novel *The Moated Grange*, which appeared in the *South Australian Chronicle and Weekly Mail* in 1877. Allen shows how the story which is a memorial to her loved younger brother Alick, is deeply influenced by Alfred Tennyson's poem 'In Memoriam'.

C.J. Dennis's famous 'The Songs of a Sentimental Bloke' may be fondly remembered as a poem, but Phil Butterss reminds us that it has also been filmed twice, and performed variously as a stage play, a ballet and a musical, existing in versions for television, gramophone and radio. In this chapter Butterss considers how Dennis's audience might have responded to the poem in 1915, and 'how Raymond Longford's 1919 silent film and Frank Thring's 1932 talkie might have worked in altered economic and cultural circumstances'.

Dymphna Loneragan provides us with a fascinating insight into the works of the Irish writer Fionán Mac Cartha who was born in Ireland in 1886, and emigrated to Queensland in 1918, where he worked as a teacher and lived until his death. He published poems in a number of Australian newspapers, including the *Bulletin*, and later published the collection *The Waves of Cool-a-vin* in Brisbane in 1945, with a foreword by Douglas Hyde, then President of Ireland. In 1953, the year of his death, his Irish language collection, *Amhráin O Dheireadh an Domhain*, was published in Ireland.

In his middle years Australian poet Francis Webb moved in and out of Australia a number of times as he battled mental illness. Richard Hillman finds traces of Webb's dislocated life in his 'geographical and psychological displacement' poems such as 'Port Phillip Night', in which displaced Holocaust survivors arrive into the unsettled space that is Australia.

Representations of Timor and the Timorese in Australian literature have in the main been seen from a geographical and cultural distance. Graham Tulloch's paper considers the traces of engagement that do appear in creative writing, in light of the turbulent history Australia shares with its neighbour, questioning the authenticity of a number of the voices and images that appear there. From racist descriptions in poetry and prose, through to the enthusiastic recollections of Timor as an idyllic holiday destination, Tulloch's account highlights instances of Australia's literary engagement with Timor as a fictional *disengagement*; that is until 1991, when the Dili massacre appeared on our television screens.

Bruce Bennett explores the imagined communities that appear in the short fiction of the Australian avant garde writers, Frank Moorhouse, Michael Wilding and Vicki Viidikas, in light of their representations of city and country, of home and away. The representations apparent in their fiction evince a fictional struggle in the 1960s and 70s against the rigid realism of the bush tradition, to imagine an Australian 'landscape' in concordance with the sexually liberated and re-energised communities they wrote about in inner-Sydney Balmain. Bennett's essay suggests that, ironically, a fissure appears in this avant garde enterprise, which reveals the complexity of each writer's response to representations of the Australian city/country cultural divide. Moorhouse displays a longing for the idea of the bush of his childhood. While Wilding imagines in his fiction a mental landscape of the English country-side that acts as a buffer between him and the horrors that lurk in the Australian pastoral. Viidikas attempts to fortify the emotional life she experiences in urban living by writing lyrical descriptions of the landscape of northern New South Wales.

Gay Breyley suggests that the voices of the 'absent' are apparent in the literature of the diasporic 'second generation' of Australian writers, Lily Brett and Evelyn Crawford, and that these writers occupy a position of mediation between the past and future generations. Voices of the Holocaust reverberated through Brett's childhood and those of displaced family and ancestral beings through that of Indigenous writer Crawford. Breyley considers that negotiating their way through the intonation of these generations, while striving for their own Australian voice, puts Brett and Crawford in the company of hosts of ancestral angels, on a 'storyteller's corner'.

Alice Healy investigates the dynamics of adaptation that lie in the space between writing a work of fiction and then translating it to the screen. Through an interrogation of the adaptation of Richard Flanagan's novel *The Sound of One Hand Clapping* to film, Healy attempts to locate the essential processes that occur as the screenwriter strives to provide a 'bridge' between the two texts. It is across this space, she argues, that the screenwriter must facilitate the migration of the book's essential thoughts and ideas to the media of film, a process complicated by the vastly different aesthetics and conventions involved.

The landscape in Australia has variously been depicted as a harsh and alien place, arguably resulting in a distancing of the relationship between Australians and their environment. In her essay Lesley Williams challenges the notion of this traditional aesthetic, by suggesting that it may be possible to reveal a 'voice of nature' in some contemporary Australian fiction, by employing an ecocritical reading of the text, and to this end, she sets up a dialogue between the ideas of the landscape architect Ann Whiston Spirn and Bakhtin's concepts of the dialogic. The representation of landscape in Michael Meehan's novel *The Salt of Broken Tears* is the subject considered by the voices in her theoretical exchange. Williams attempts to detect the 'voice' of the landscape in Meehan's poetics, proposing in the process that they may present a new perspective on the contradictory relationship Australians have with the continent they call 'home'.

Imagining national identity and establishing an aesthetic of home have been crucial endeavours for Australian literature since settlement. Lyn Jacobs' essay analyses two fictions of Anson Cameron, *Tin Toys* and *Silences Long Gone*, and reveals this author's investigation and reinscription of such Australian national preoccupations. *Silences Long Gone* challenges nationalist assumptions through a dialogical relationship with Joseph Furphy's *Such is Life* as it reviews the politics of place and race, while *Tin Toys* further subverts and dismantles contemporary national inscriptions and social mores.

Ioana Petrescu's 'A lyrical bridge across hemispheres—Australian poetry in the Romanian literary magazine *Vatra*' describes the complex processes of give and take behind a translation exercise that sought to bring a selection of Australian poetry to the attention of Romanian readers. The chapter asks what might be gained and lost in the process of transposition, translation and migration from one language to another, from one place to another.

SUE WILLIAMS, DYMPHNA LONERGAN, RICK HOSKING,
LAURA DEANE & NENA BIERBAUM