

Programme

AULLA Conference 2016

7th-9th December at Victoria University

'Love and the Word'

Hosted by Victoria University, the Australasian Universities Languages & Literature Association Conference will be held in Melbourne, Australia from 7th-9th December 2016.

The conference theme draws on AULLA's origins as an association of scholars working in fields of philology. Thus we examine both philos (love) and logos (word). How does affection affect words? What do people mean by 'love' and its counterparts in the world's languages? Or perhaps: how does it 'do' those meanings?

All sessions will take place at Victoria University's Footscray Nicholson campus (Cnr Nicholson St & Buckley St, Footscray), with the exception of the Welcome Reception. The Welcome Reception will take place at Victoria University's MetroWest space (138 Nicholson St, Footscray) in the evening of Tuesday the 6th of December and will involve a panel discussion. The topic for discussion will be 'The Contribution of the Humanities, Now and in the Future.' Please visit the [conference website](#) to register for this free event.

The conference dinner will be held on the evening of Thursday the 8th at Harambe Ethiopian Restaurant, click [here](#) to book.



Vice Chancellor's Welcome

On behalf of Victoria University (VU), it is a great pleasure to welcome to Melbourne all participants in the Australasian Universities Languages and Literature Association (AULLA) 2016 Conference. The University is very proud to host this conference, which speaks to issues in Humanities learning, research, and teaching that are important at VU---as they are across Australia, New Zealand, the Asia-Pacific region, and beyond.



In 2016, VU celebrates 100 years of tertiary education in the west of Melbourne and its 25th anniversary as a University. That record spans the systems of vocational education, higher education, and further education. The AULLA conference marks a key event in VU's celebrations: we value it as a celebration of our long and distinctive contribution to the Humanities, as well as an affirmation of the community's need for vibrant Humanities education and research far into the future.

VU is the University of Opportunity and Success, and has a vision and mission to create exceptional value for its students and graduates, combined with a strategically deliberate orientation towards applied and translational research. That means much of our best work is interdisciplinary and engaged. It means we are committed to identifying and tackling problems that resonate with community and industry.

By 'coming out to Footscray,' we trust the AULLA participants will draw energy from the relevance of that orientation to your work, your 'love for the word.' So much of your research is foundational for our shared understanding of meaning; so many of the students you teach go on to teach in primary, secondary, and tertiary education settings themselves. In such a year as 2016 has been, I cannot help thinking the world as a whole needs your work to succeed!.

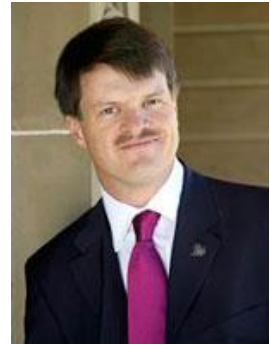
Professor Peter Dawkins

Vice-Chancellor and President

Victoria University

AULLA President's Welcome

Welcome to the 2016 Conference of the Australasian Universities Languages and Literature Association! On behalf of the AULLA Committee, we are proud to be organising this conference at Victoria University, Melbourne, for the first time — and very happy that it can feature in VU's celebrations for a century of tertiary and higher education in Melbourne's West.



For participants who have not visited Footscray before, I cannot recommend too highly the value of getting out and seeing the suburb itself. Footscray's post-Babel dispensation of languages and cultures is both intense and just the normal state of affairs. It offers an extremely apposite backdrop to our conference.

The conference focuses on a theme of 'Love and the Word,' in part because our disciplines have some unresolved questions about the legacy of philology to work through. What is viable about language-and literature studies that can sustain teaching, research, and the public exchange of knowledge in an increasingly pragmatic, ever-less-idealistic, and decidedly love-shy university system — both in Australasia and more broadly? How may our 'post-philology' efforts contribute to advancing a more thoroughly humanistic program in the scholarly world and outside it?

Around the world, formations of organised power have shifted conspicuously this century, slanting the ground further towards war and inequality. Oracles and polestars have perished. 2016 has turned into a year of horrors for the polite consensus, such as the Anglo-Saxon chroniclers would have deleted from their records. What hope can a love for the word or a word for love bring to this situation? ...Or what cracking critique of public norms that mandate hopefulness?

We trust you will have a great time putting these problems to work in the days ahead. May we all learn much from each other!

Tom Clark

Victoria University, Melbourne

AULLA President.

Getting to Footscray

For information on the Victoria University Nicholson Street campus (conference venue), including parking maps, please click [here](#).

For information on Victoria University's MetroWest location (site of welcome reception), please click [here](#).

For information about public transport please go to the [Public Transport Victoria website](#).

For information about Footscray's vibrant dining options please see the [Footscray Food Map](#).



Wi-Fi Access

To access the Wi-Fi at VU please log in with the following details:

SSID: **Guest VU**

Password: **XmasCh33r**

The Contribution of the Humanities, Now and in the Future

A welcome reception and panel discussion for the AULLA 2016 Conference

As a part of its centenary year program, Victoria University is hosting the 2016 conference of the Australasian Universities Languages and Literature Association (AULLA) in Footscray, Melbourne. The evening before the conference's academic program starts, we are holding a reception to welcome participants, which will include a panel discussion on 'The Contribution of the Humanities, Now and in the Future.'

The motive behind this panel is to prompt humanities academics and the broader community to engage in a dialogue about place and purpose: how the often specialised contributions of humanities researchers and teachers are always contributing to something bigger and more publically important than any one person's work ever is — or maybe not quite.

This event is open to all interested, free of charge. It also gives AULLA participants a chance to register ahead of the conference.

Tuesday 6th December

Time	Activity
5:45pm	Welcome Reception at MetroWest Panel Discussion: 'The Contribution of the Humanities, Now and in the Future' <u>Speakers:</u> Dr Meenakshi Bharat President of FILLM University of Delhi Dr David Carroll The University of Western Australia Professor Meaghan Morris University of Sydney Emeritus Professor Graeme Turner FAHA Institute for Advanced Studies in the Humanities University of Queensland <u>Chair:</u> Sarah Blatchford Routledge, CHASS Secretary

Wednesday 7th December

Time	Activity				
8:30am	Registration Rm N222				
9:30am Session 1	Welcome Rm N221				
10:30am	Morning Tea Rm N222				
11:00am Session 2	Keynote Presentation: Peter Cryle Rm N221 'Words and Things: The Uncertain Place of Philology in Intellectual History' Chair: John Frow				
12:30	Lunch Rm N222 Post-graduate students Discussion: <i>Is it a good idea to publish during my PhD?</i> Rm N201				
1:30pm Session 3	3a Rm N201 Image, Sound, and Text Chair: Lesley Ann Smith		3c Rm N206 <i>Japan Stream:</i> Food, Love and the Word Chair: Tomoko Aoyama Discussant: Chiara Ghidini	3d Rm N207 Words in Focus Chair: Katie Lally	3e Rm N208 <i>Centre for the History of Emotions Stream:</i> Love and Ethics Chair: Massimo Ciavolletta
3:00pm	Afternoon Tea Rm N222				
3:30pm Session 4	4a Rm N201 Popular Genre Fiction Chair: Paul Magee	4b Rm N202 Love and Divinity Chair: Adelle Sefton- Rowston	4c Rm N206 Educating Love and the Word Chair: Amy Hilhorst	4d Rm N207 Languages of Love Chair: Ika Willis	4e Rm N208 <i>Centre for the History of Emotions Stream:</i> Love and Control Chair: Danijela Kambaskovic- Schwartz
5:00 pm	Finish				

Thursday 8th December

Time	Activity				
9:00am Session 5	5a Rm N201 Exploring Love in the Novel Chair: Michael Kitson	5b Rm N202 Dwelling on Poetics Chair: Jan Shaw	5c Rm N206 Love through Loss and Memory Chair: Rodney Taviera	5d Rm N207 Love Cross-Culturally Chair: Bob Hodge	5e Rm N208 <i>CHE Stream:</i> Love and Pain Chair: Kimberley Joy Knight
10:30am	Morning Tea Rm N222				
11:00am Session 6	Keynote Presentation: Kam Louie Rm N221 'Love, Sex and Class in Traditional China or How the Talented Scholar Used the Word to Indulge' Chair: Meaghan Morris				
12:30pm	Lunch Rm N222 Book Launch: <i>The Seduction of Fiction: A Plea for Putting Emotions Back into Literary Interpretation</i> by Jean-François Vernay.				
1:30pm Session 7	7a Rm N201 Angles on Identity and Desire Chair: Adelle Sefton-Rowston	7b Rm N202 Loving Reading and Writing Chair: Ben Eldridge	7c Rm N206 <i>Japan Stream:</i> Love, Sorrow, and the Word Chair: Rebecca Suter Discussant: Hiromi Dollase	7d Rm N207 Panel: Medieval and Early Modern Declarations of Love <i>Sponsored by the CHE</i> Chair: Tom Clark	7e Rm N208 <i>CHE Stream:</i> Love and Symbolic Imagination Chair: Michael Ovens
3pm	Afternoon Tea				
3:30pm Session 8	8a Rm N201 Love and Life in Australian Literature Chair: Natalie Day	8b Rm N202 Love as Atonement Chair: Lydia Gil Keff		8d Rm N207 Acts of Resistance and Rebellion Chair Jean-François Vernay	8e Rm N208 Politics and Poetics Chair: Rose Lucas
5:00pm	AULLA General Meeting, Rm N225				
7:00pm	Conference Dinner at Harambe Ethiopian Restaurant				

Friday 9th December

Time	Activity				
9:00am Session 9	9a Rm N201 Localising literary ideologies Chair: Pedro Cebollero		9c Rm N206 <i>Japan Stream:</i> Love, the Word, and (Reinvented) Tradition Chair: Emerald King Discussant: Helen Kilpatrick	9d Rm N207 Panel: Pedagogy and Love Chair: Michelle Elmitt	9e Rm N208 Explorations of Sexuality Chair: David Rhodes
10:30am	Morning Tea				
11:00am Session 10	Keynote Presentation: Anne Freadman Rm N221 ‘The Word and all Things in it’ Chair: Bob Hodge				
12:30pm	Lunch				
1:30pm Session 11	11a Rm N201 Theorising Love Relationships Chair: Trudy Agar	11b Rm N202 Children’s Literature and Cultures of Word-Love Chair: Rebecca Ciezarek	11c Rm N206 Panel: Academically Speaking Love and the Word Chair: Tom Clark	11d Rm N207 Latin American Poetry and Song Chair: Paola Scrolavezza	
3:00pm	Conference End — feel free to join us for a ‘relaxing debrief’ at the Reverance Hotel in Footscray, cnr Whitehall St and Footscray Rd.				

Day 1 – 10:30am - Session 2

Keynote Presentation: Peter Cryle

Words and Things: The Uncertain Place of Philology in Intellectual History

This paper will consider the ease and the difficulty of adapting the habits of philology to the exigencies of intellectual history. The title chosen by Michel Foucault for one of his major historical studies, *Les Mots et les choses*, was not translated literally when the work was published in English. It was rendered as *The Order of Things*, rather than 'Words and Things.' In fact, Foucault himself might have preferred 'L'Ordre des choses' as his French title, but was unable to use it because it had been taken by an earlier work (in 1958, Jacques Brosse had published an essay entitled *L'Ordre des choses*, with a preface by Gaston Bachelard). So it appears that the English title restored a possibility that had been squeezed out in French. But when Foucault, as we must suppose, had been called on to revise his French title, he had been content with 'Words and Things.' There is something disarming about the pair of substantives he chose. We should not suppose that he merely wanted to show how words could be paired referentially with things: the provocation lies in the very simplicity. In the body of the essay, he developed the notion of discourse, which involved articulated sets of words. Discourses he understood to be sayable propositions corresponding to thinkable things. A statement was thinkable exactly insofar as it was sayable, and the articulation of statements gave shape to the content of thought. Since the 1970s and 1980s, Foucault's influence on the humanities and social sciences has been great, and there now exists at least one field of research that owes direct allegiance to his view of discourse: the field of intellectual history. Scholars have come to intellectual history after being trained in a range of disciplines: not just history of various kinds, but philosophy, studies in religion, and literary studies. This paper will ask specifically what it can mean in practice to bring to the historical study of discourses a training in which philology has played a part. In the absence of a putative love of discourse, what might it mean to take words as objects of exquisite historical attention?

Day 1 – 1.30 pm - Session 3

3a Image, Sound, and Text

Name	Title
Kenworthy, Victoria	Symphonic Madeleines: Imagining Fictional Music in Text
Singh, Athina Bakirtzidis	Memorial of Love : Mnemography as the Art of Family Memoir
Flowers, Tony	Drawn to Visual Literacy: a Case Study of an Illustrator's Approach to Writing in Pictures

3c *Japan Stream: Cross-Cultural and Cross-Generational Love and the Word in Japanese Literature, Manga and Art*

1: Food, Love, and the Word

Name	Title
Suter, Rebecca	<i>An Ojisan</i> and a Gentleman: Cross-generational Occidentalism in Ono Natsume's Manga
King, Emerald	<i>Meshi kuwanu nyōbō</i> : Love, Loss and Food (Refusal) in Japanese Literature
Scrolavezza, Paola	Bodily Memories: The Language of Love in Hiromi Goto's <i>Chorus of Mushrooms</i>

3d Words in Focus

Name	Title
Magee, Paul	What Eliot, Pound and Hemingway Cut Out
Willis, Ika	Philology Today
Chowdhury, Piku	'The Word within a Word': T.S.Eliot's Enquiry into the Word and the Word

Day 1 – 1.30 pm - Session 3

3e Centre for the History of Emotions Stream: Love and Ethics

Name	Title
Ovens, Michael	Loving Thy Enemy: Passion, Reason, and the Early Modern
Beecher, Donald	Evolutionary Psychology and the Torments of Unrequited Love
Kambaskovic-Schwartz, Danijela	Divergent Valuations of the Cognitive Impact of Passionate Love in Platonic Philosophy and Early Modern Medicine

Day 1 – 3.30 pm - Session 4

4a Popular Genre Fiction

Name	Title
Martin, Phillipa	'Literary' Crime fiction – an Analysis.
Haddad, Nicole	Love and the Word: A Philological Approach towards how E L James' <i>Fifty Shades of Grey</i> is Reflective of 21st Century Love
Smith, Lesley Ann	Achieving the 'Happily Ever After' in Popular Romance Fiction

4b Love and Divinity

Name	Title
Noor, Obais	Love in Sufi Poetry: Spiritual Paradigms
Dehghani Firouz Abadi, Mahdi	Access to Union with God by the Divine GPS of Love and Annihilation: A Comparative Study of Jalaluddin Rumi and William Blake

Day 1 – 3.30 pm - Session 4

4c Educating Love and the Word

Name	Title
O'Connor, Dee	Love in the Classroom: Pre-service Teachers Perspective on their Role within Children's Right and Need to be Loved.
Sokolova G., Anna V.	Enhancing Intercultural Awareness of Mexican English-Language Learners by Reading Chicano Humorous Literature

4d Languages of Love

Name	Title
Lally, Katie	The Technology of Autoerotics: A Systems Theory Analysis of Loving Language
Hilhorst, Amy	Michael Dransfield's 'Parnassus Mad Ward' and the Romantic Love Lyric
Evans, Sally	The Affective Function of Broken Language in Contemporary Love Poetry

4e Centre for the History of Emotions Stream: Love and Control

Name	Title
Jordan, Deborah	The Love Letter as Affect: Nettie and Vance Palmer 1909-1914
Dunstall, Andrew	Theory of Recognition and Freedom in Premodern Europe
Grant, Ania	Romantic Rationality: Love and Choice from <i>Pride and Prejudice</i> to <i>Sex and the City</i>

Day 2 – 9am - Session 5

5a Exploring Love in the Novel

Name	Title
Clark, Laura	'Together the Two of Us had Tried to make a Completely New World': The Burden of Gender Ideals on Love and Marriage in the Novels of Haruki Murakami
Yingmau, Lin	The Zone of Ghosts: Epistolary Romance in Thomas Hardy's 'On the Western Circuit'
McAven, Emily	'Still We Long To Feel': Reading the Love Event in The Passion

5b Dwelling on Poetics

Name	Title
Brusaschi, Kylie	Architectural Absence or Negative Space is your Outline
Lucas, Rose	In the Beginning is Love: Poetry and the Logos
Stanford, Alice & Yachimoto, Eiko	Love and Life in Renku Cosmology

5c Love through Loss and Memory

Name	Title
Chang, Hawk	Life and Death in W.B. Yeats's Poetry
Milner, Evan	'Craving to Communicate': Walter de la Mare's Hermeneutics of Love
Gil Keff, Lydia	Between Love and Pain: Writing the Inexpressible in Literary Testimonies of Atrocity

Day 2 – 9am - Session 5

5d Love Cross-Culturally

Name	Title
Tudu, Nola	The Gift of Words & Love: A Study of Values in Literature
Menegbe, Professor awam David	Interrogating Inikpi Agape's Love for the Igala Race
Bodsworth, Roxanne	The Silent Language of Love: the power of non-verbal communication in two Irish tales

5e *Centre for the History of Emotions Stream*: Love and Pain

Name	Title
Ciavolletta, Massimo	Lovesickness, Melancholy, and Nostalgia
Langan, Cheyenne	Broken Hearts and Bloodied Hearths: Violent Love, Warring Families, and the Early Modern Stage

Day 2 – 11am - Session 6

Keynote Presentation: Kam Louie

Love, Sex and Class in Traditional China or How the Talented Scholar Used the Word to Indulge

This paper looks at the “talented scholar” (caizi 才子) in traditional Chinese literature. I have shown elsewhere that the Chinese masculinity ideal is defined by wen (literary talent) and wu (martial prowess), with wen dominating. In practice, wen men were those who have passed the civil service examinations. Examination success, that is, having mastery of words, was the key to officialdom and access to worldly goods and desires. But the official, being a gentleman, was not meant to indulge in love and sex.

However, young men could indulge while waiting to pass examinations. Thus in traditional Chinese depictions, the talented young scholar always wins the girl, so much so that traditional romantic tales are said to be stories of “talented scholar and beautiful woman 才子佳人” (unlike European romances about knights and maids). By examining the iconic talented scholar, Jia Baoyu, protagonist in the classic novel *Red Mansion Dream*, I will examine how intimate relationships were imagined in traditional China, and show that ultimately, happy lovers, both hetero- and homo-, are only found when class boundaries are not transgressed.

Day 2 – 1:30pm - Session 7

7a Angles on Identity and Desire

Name	Title
Day, Natalie	Who is Ellen Roxburgh?
Hodge, Bob	Rose Marie I Love You: Deep Cultural Analysis and the Semiotics of Love
Wong, Tin Kei	Wu Zetian's Demonised Desire Depicted in <i>Ruyijun Zhuan</i>

7b Loving Reading and Writing

Name	Title
Vernay, Jean-François	The Seduction of Fiction
Pawliez, Myreille	Michèle Mailhot and the Love of Words
Kennedy, Rachel	'The Edge of What can be Loved': Loving Reading Anne Carson

7c *Japan Stream: Cross-Cultural and Cross-Generational Love and the Word in Japanese Literature, Manga and Art*

2: Love, Sorrow, and the Word

Name	Title
Ghidini, Chiara	Eating Dreams for a Living: Harada Yasuko on Love
Kilpatrick, Helen	Intergenerational and Intercultural (non-) Familial Love and the Word in <i>Misaki no Mayoiga</i> (2015) by Kashiwaba Sachiko

Day 2 – 1:30pm - Session 7

7d Panel: Medieval and Early Modern Declarations of Love

Name	Title
Grassi, Umberto	Guilty Pleasures: Expressing Homosexual Desire in the Early Modern Mediterranean World
Knight, Kimberley-Joy	Declaring Love in the Icelandic Sagas
Shaw, Jan	Female Declarations of Love in Fifteenth-century English Romance

7e Centre for the History of Emotions Stream: Love and symbolic imagination

Name	Title
Goodrich, R.A.	Jane Austen & Louis Charland: Passionate Love in Fiction and in Theory
Smith, Jenny	<i>Such Shaping Fantasies: Lunacy, Love, and Metaphor in A Midsummer Night's Dream</i>

Day 2 – 3:30pm – Session 8

8a Love and Life in Australian Literature

Name	Title
Tian, Zhuoling	Exoticism or Eroticism: Representation of Chinese Women in Chinese Australian Writing
Maling, Caitlin	Love and Pastoral in the Work of Randolph Stow.

Day 2 – 3:30pm – Session 8

8b Love as Atonement

Name	Title
Eldridge, Ben	Meaningless Imitations of Affection: The Echopraxia of Love & Grief
Cheng, William J	Reason to Live: Atonement of Guilt in Miguel Gutiérrez's <i>The World without Xochitl</i>
Taveira, Rodney	'A Young Woman is a Conduit': Remediation as Lover's Discourse in Rachel Kushner's <i>The Flamethrowers</i>

8c Acts of Resistance and Rebellion

Name	Title
Sittirak, Sinith	Reading Love, Reading Life: Re-reading a Thai Grassroots Activist's Archives and Diaries
Khan, Razia Sultana	Surviving Patriarchy: The Matrilineal Mandi Community Struggles to Hold on to its Culture
Kitson, Michael	This Is Not a Love Song or the Negative Capability of John Joseph Lydon

Day 2 – 3:30pm – Session 8

8d Politics and Poetics

Name	Title
Sefton-Rowston, Adelle	To Smite and be Smitten: Race Relations and the Transformative Power of ‘the Word’
Clark, Tom	Anxieties of Influence: Varieties of Duplication in Noel Pearson’s Eulogy for Gough Whitlam
McLaren, Mary-Rose	Where oh Where is Love? The Fifteenth-century London Chronicler’s Worldview.

Day 3 – 9am - Session 9

9a Localising literary ideologies

Name	Title
Jackson	Poetry meets Science in Modern and Contemporary English, Scottish and American Discourse
Kaur, Zameerpal	Ecological and Ecocritical Concerns in Indian Regional Poetry with Special Reference to the Works of Punjabi Poet Shiv Kumar Batalvi
Agar, Trudy	How to Love ‘the Beautiful and Maleficent Stranger’: Loving in French in Maghrebi Literature

9b *Japan Stream: Cross-Cultural and Cross-Generational Love and the Word in Japanese Literature, Manga and Art*

3: Love, the Word, and (Reinvented) Tradition

Name	Title
Lee, Anne	<i>El Amor y el Matador: Love and Bullfighting in Estem’s Golondrina</i>
Dollase, Hiromi	Daughters’ Love and Rebellion in Himuro Saeko’s Works
Aoyama, Tomoko	Father-Daughter Love and Words in Tsurumi Kazuko's Essays, Poetry, and Interviews

Day 3 – 9am - Session 9

9c Panel: Pedagogy and Love

Name	Title
Eileen, Razzari Elrod	What We Talk about When We Talk About (a Pedagogy of) Love
Furey, Constance	Love Unknown: Poetry and Pedagogy in Religious Studies
Pinkert, Anke	Quiet Love: Meditation as Relational Practice in the Prison Classroom

9d Explorations of Sexuality

Name	Title
Amaechi, Adaku Chinenye	Issues of Pragmatics in Dating as a Cyberculture
Hung-ju, Chou	Deadly Fantasy: Song Liling's Quest for Subjectivity in <i>M. Butterfly</i>
Laurie, Timothy & Stark, Hannah	After the Love Plot: Yorgos Lanthimos' <i>The Lobster</i> (2015)

Day 3 – 11am - Session 10

Keynote Presentation: Anne Freadman

The Word and all Things in it.

This conference gives me the opportunity to review the recent renewal of interest in the field of philology, as exemplified in James Turner's *Philology: the Forgotten Origin of the Modern Humanities* (Princeton, 2014). Curiously, Turner's account completely overlooks the modern languages, yet it was here, I would argue, that philology was most central, and its rejection the most radical.

Starting from the 1970's when this rejection was at its peak, I shall reconsider both what we wanted to give up, and what we gave it up for. I have argued elsewhere (*Modern Languages Journal*, 2014, vol. 98, no. 1: 373-385) that modern languages as a discipline in the present proclaims the unity of 'language' and 'culture', but that this unity has been lost with the loss of the philological paradigm. Yet, following Turner, philology was at its heart a paradigm that put language at the centre of all manner of research. Taking as an (albeit idiosyncratic) example my own work, I shall go on to argue that philology did not die; it just got lost in the thickets of structuralism, deconstruction, and the new historiography, and learnt new tricks while it was there.

Day 3 – 1:30pm - Session 11

11a Theorising Love Relationships

Name	Title
Elmitt, Michelle	Love and Other People's Children: When Words Fail
Abblitt, Stephen	Love Letters and Lotus-Eaters: Derrida and Joyce
Tsang, Janice	<i>Cycle de l'amour</i> : Love and Justice in Albert Camus' Final Unfinished Novel

11b Children's Literature and Cultures of Word-Love

Name	Title
Mayabadi, Farzaneh	Representing Iran and Iranians through a Reworking of <i>One Thousand and One Nights</i> in Australian Children's Fiction
Clark, Sherryl	Once Upon a Time: Fairy Tales and the Language of Enchantment
Rhodes, David	An Old Love Story: Male Same-Sex Attraction in Australian Young Adult Literature

11c Panel: Academically Speaking Love and the Word

Name	Title
Frow, John	The Love of Literature
Morris, Meaghan	In and Out of Love: Moments in Journalism, Theory, and Management
Muecke, Stephen	Love and the Demos

Day 3 – 1:30pm - Session 11

11d Latin American Poetry and Song

Name	Title
Coronado, Gabriela	Male Composer, Female Interpreter: Switching Gendered Meanings in Mexican Love Songs
Cebollero, Pedro	Amerindian Women in Love: The Indigenous Lover in Colonial Spanish American Epic Poems

Abstracts

Agar, Trudy

“How to Love ‘The beautiful and maleficent strange’: Loving in French in Maghrebi Literature”

This paper considers the writing of love in French by novelists from North Africa, examining how they rewrite a loving relationship with the language of the former coloniser.

When France exerted colonial power over North Africa, it engaged in language policies of repression and vilification. Following independence, one would imagine that the relationship between French and the languages of the formerly colonised would be anything but loving, particularly in Algeria, where the struggle for independence resulted in over half a million deaths. Indeed, French has no official status in Algeria and Morocco, yet the majority of citizens can understand and speak French, and the language is commonly used in business, government and diplomacy. Despite political hostility towards French, authors continue to express themselves in it, more than fifty years after independence, running the risk of neo-colonial political and cultural domination, and of running afoul of extremists in their homeland, some of whom consider writing in French to be a choice against Arabic and Islam.

Writing against this kind of antagonistic binary, Khatibi, Khadra, Djébar and Benmalek assert love in French and for French, as part of a humanist project of proximity and plurality.

Biographical note:

Trudy Agar is a senior lecturer at the University of Auckland, and a translator. Her research focuses on contemporary Maghrebi writing, autobiography, violence in literature, postcolonial identity, and the impartiality of translators and interpreters. She is currently preparing a book on love and gender in Francophone Maghrebi literature.

Amaechi, Adaku Chinenye

“Issues of Pragmatics in Dating as a Cyberculture”

The convivial emergence of the internet has enthroned as well as whirled the wind of social interaction to a greater-than-normal height. The core of society is hinged on relationships. Relationship appears in different modes and is expressed in a number of ways. To this extent, the internet is considered here as a spatial society or social space where social events such as dating can materialize. This relationship renaissance via the Internet has attracted thousand and one research of sundry forms and shapes. Further studies have also been directed towards cyberdating and cyberculture with reference to psychological, sociological and economical influences. Nevertheless, little has been said about a combination of the psychosocial and linguistic aspects of dating as a cyber culture. Hence this study investigates language use in cyberdating. During cyber interactions, cyber-people engage in chats in any language known to/by them. Consequently, individuals in the cyberspace make use of language to communicate their feelings, nature, dos, don'ts, likes, dislikes,

joys, pains and ultimate concerns. This virtual relationship is both pragmatic and expressional. This work adopts Edwards Derek's Discursive Psychology and Geoffrey Leech's Politeness Principle as its theoretical framework. This paper, therefore, aims to challenge the issues of pragmatics in cyberdating.

Biographical note:

Adaku Chinenye Amaechi is an Assistant Lecturer at the Federal University Oye-Ekiti, Nigeria. She has a BA in Education/English, an MA in Arts English, and is currently a PhD student in the University of Ibadan, Nigeria. Her research focus is Discourse Analysis with the aim of becoming a Clinical Linguist.

Aoyama, Tomoko

“Father-Daughter Love and Words in Tsurumi Kazuko's Essays, Poetry, and Interviews “

Tsurumi Kazuko (1918-2006) was an acclaimed sociologist, particularly known for her work on Minamata, Minakata Kumagusu, and "endogenous development". Kazuko had a close relationship with her father, Yūsuke (1885-1973), a very articulate politician and writer with a great sense of humour. With his love and encouragement, and in an exceptionally liberal and international milieu, she learned to express herself freely from an early age. While studying at Tsuda, Vassar, and Princeton, and during her long and successful academic career, Kazuko articulated her ideas in many different forms.

In 1959 Yūsuke had a cerebral haemorrhage and lost his mobility and speech capability. Kazuko looked after him and dealt with his financial problems. Although he was incapable of speech, she devised ways to communicate with him even on complex issues. Furthermore she believed that this experience deepened her understanding of the Minamata sufferers. After a stroke in 1995, Kazuko herself became paralysed on the left side of the body. Remarkably, in her semi-conscious condition, her poetic inspirations that had been lost for decades suddenly came back. In the ensuing decade, she published three collections of powerful *tanka* poetry, and a number of essays, lectures, and interviews.

Biographical note:

Tomoko Aoyama is Associate Professor of Japanese at the University of Queensland. She is the author of *Reading Food in Modern Japanese Literature* (Hawaii, 2008), co-editor of *Girl Reading Girl in Japan* (Routledge, 2010) and *Configurations of Family in Contemporary Japan* (Routledge, 2015); and co-translator of two novels by Kanai Mieko.

Beecher, Donald

“Evolutionary Psychology and the Torments of Unrequited Love”

“I just can’t get you out of my head.” The pop song industry would be dead without desire, the subject of romances, tragedies and medical treatises since the ancient times. But desire remains

imperfectly understood. Medical traditions from antiquity to the Renaissance believe it highly deleterious for the mind, even deem it a form of poisoning of the blood through the invasion of alien vapours. In parallel, there is a vast literary record describing the passions of love. Only in recent years has study of love from the perspective of psychological anthropology addressed, in parallel to the speculations of the Renaissance physicians and philosophers, a phenomenon of the selfish gene. Our genetic design potentiates and favours, under specific environmental affordances, distinctly adaptive properties of mind conducive to erotic desire—even unto melancholy or mania. This adds compelling new evidence to the observations of the early physicians on adaptive problem-solving resulting from falling in love. Are we defined by the emergent properties of our genetically endowed cognitive faculties? This paper seeks to align evolutionary and cognitive psychology with the traditions of Western analytical thought on love.

Biographical note:

Donald Beecher is based at Carleton University. Much of his long-term research has been caught up with scholarly editing, a way of realizing the joys and conquests that come with restoring deserving authors from the Renaissance through critical and historical editions. Currently I am translating and editing a selection of stories from Boccaccio's *Decameron*.

Bodsworth, Roxanne

"The Silent Language of Love: the Power of Non-verbal Communication in Two Irish Tales"

Love is a sentiment that may be more strongly experienced in silences than the expressed word, and this may be especially the case where a woman's voice and choice is culturally repressed. Utilizing the research undertaken into Irish mythology by Robin Chapman, Joanne Findon and Joan Radner, this paper examines the power of the unspoken sentiment in the Irish love stories of Aislinge Oengusso (The Dream of Aenghus) and Tochmarc Becfhola (The Wooing of Becfhola), how the writing of these silences into the text emphasizes the empathic and physical non-verbal communication between individuals before a progression to verbal negotiation of the relationships within a wider social context.

Biographical note:

Roxanne Bodsworth is a candidate for PhD by Creative Project at Victoria University. Her area of research is the representation of women in Irish mythology and she is writing a verse novel that is a feminist revision of this mythology. Her first book, a verse novel called *The Tangled Web* (Open Book Publishers), was published in 1989 and her second, *Sunwyse – celebrating the Wheel of the Year* in Australia (HiHorse), in 2003. Her poetry, short stories, and feature articles have been published in a variety of books, journals and magazines. In her spare time, she is also a sheep farmer and celebrant.

Brusaschi, Kylie

“Architectural Absence or Negative Space is your Outline”

In this presentation I explore silence as a complex formal aspect of poetry. I suggest that poetry which is attentive to silence puts into play new meaning-making procedures which give rise to an alternative experience of language. Thinking alongside Hans-Georg Gadamer’s articulation of the literary text as ‘self-presence’ (Gadamer 2007, p. 182), I argue that silence evokes in a reader a contemplative state via the amplification of what is present. I firstly propose thinking of the poem as a three dimensional, architectural space where the page functions in a similar manner to the stage. By drawing out the similarities between the ‘staging of a play’ and the ‘staging of a poem,’ I demonstrate how silence brings into being a dialectic between absence and presence which challenges and transforms the process of reading. In order to demonstrate this I read French poet, Anne-Marie Albiach’s poem ‘Enigma,’ which is staged with an acute awareness of typographical silence, as well as the silencing of links between ideas, images and thoughts. Albiach develops a method of unspeaking which repositions meaning as illusive and entrancing. I conclude by suggesting that silence in poetry presents a reader with an opportunity to hear language differently.

Biographical note:

Kylie Brusaschi is a poet and Ph.D candidate at Victoria University. Her critical/creative research explores the ways in which poetry troubles, disrupts and transforms language. Her research interests include poetry, Modernism, and philosophy.

Cebollero, Pedro

“Amerindian Women in Love: The Indigenous Lover in Colonial Spanish American Epic Poems”

This is a study about the Amerindian woman as a lover in three Spanish American colonial epic poems, basing the analysis on the concept of Spanish honor: women can only keep or lose their honor, never gain it; whereas men can regain honor for themselves and for women. The narratives used will be those of (a) the Amerindian couple Huitzel and Quetzal; (b) the Spaniard Cansino and the indigenous woman Culhua; and (c) the Amerindian couple Gicombo and Luzcoija. These narrations serve different purposes: the first one represents the Creole defense against the affronts suffered by Peninsular Spaniards. The second one is explained by the concepts of courtly love and honor-virtue: Culhua loses her honor due to her love of Cansino, but at the end he is able to restore the honor that Culhua could never recover on her own. In the third episode, the brave Luzcoija is used to stress her husband’s (and therefore, the Amerindians’) coward nature. The paper will conclude with the ways in which writers utilize the figure of the Amerindian woman in love in order to support the political battles of the time, based on cultural and literary concepts such as honor and courtly love.

Biographical note:

Dr. Pedro Cebollero is an Associate Professor of Spanish American Literature at Auburn University, in the United States. He obtained his PhD at Boston University. His specialty is Colonial Spanish

American epic poetry and chronicles. He has been teaching Spanish language and Spanish American literature for over twenty years.

Chang, Hawk

"Cast a Cold Eye: Life and Death in W.B. Yeats's Poetry"

Acclaimed as one of the best poets in the 20th century, Yeats is seldom removed from the focus of critical attention. Yeats's works in connection with the Abbey Theater, Irish nationalism, and his love affair with Maud Gonne have been widely explored. However, although not a few poems by Yeats focus on death, his attitudes to the inevitability of decrepitude and death have been understudied. In this paper, I plan to discuss Yeats's early poems such as "When You Are Old," and "A Dream of Death" as well as his later poems like "The Municipal Gallery Revisited," and "A Dialogue of Self and Soul" for a comparative study of Yeats's conception of life and death. Textual analysis aside, Derrida's deconstructive reading strategy and his idea of death proposed in *The Gift of Death* (1996) will be brought into discussion. It is discovered that whereas in the earlier poems the life/death hierarchical opposition can be strategically subverted to help resolve his unrequited love affair, death in Yeats's later poems means differently for the aging and mature poet laureate.

Biographical note:

Dr Hawk Chang is Assistant Professor of the Department of Literature and Cultural Studies at The Education University of Hong Kong. He received his PhD from National Taiwan Normal University and did his post-doctoral study at Trinity College Dublin, Ireland.

Cheng, William J

"Reason to Live: Atonement of Guilt in Miguel Gutiérrez's *The World without Xochitl*"

Miguel Gutiérrez, one of Peru's most important and respected contemporary novelist, has dedicated his entire life to the art of literary creation. Best known for his all-encompassing epic novel *The Violence of Time* (1991), Gutiérrez is a politically committed novelist, whose work mainly deals with ideological conflicts within his native Peru. However, one particular fictional text that deviates from this line of thought is *The World without Xochitl* (2001), whose plot revolves around an idyllic love and, at the same time, incestuous relationship between two siblings. It is through this novel that Gutiérrez makes his contribution to the theme of incest, which has been commonly explored in literature. Hence, this paper will explore the ways in which the written word functions as a vehicle for the atonement of guilt derived from a forbidden relationship; in addition, it will also explore the different levels of meaning that incest plays within the confines of the novel.

Biographical note:

Dr Cheng received his doctorate degree in Hispanic literature from the University of Colorado (USA). Specialising in Latin American narrative, Dr Cheng has published a book on the representation of

Bolivar and several academic articles on Peruvian literature. He currently holds the position of senior lecturer and director of the Spanish Programme at the University of Canterbury in New Zealand.

Chowdhury, Piku

“‘The word within a Word’: T.S.Eliot's Enquiry into the Word and the word”

The word and the world are no longer coeval. The modern world, near anarchic and totally absurd, emerges like a formidable fortress with complex labyrinths. The poet, the manipulator of words, struggles with the words themselves in quest of a possible exit. The verbal artifice erects a distinct world - confusing, abstract, and volatile; the entrapped intellect reacts in a desperate attack. Does reality vary according to individual perceptions that create different chains of significations, and with different ideologies that attempt partial fixation of an endless flow of signifiers? Does the perceptual manifold constitute the reality or merely indicates the existence of a metaphysical level of reality that the verbal medium touches peripherally? Do the sensuous, the emotional and the intuitive constitute the variegated universe of cognition? How does the concept of the word and the Logos evolve through contradictions and paradoxes over centuries in close connection with this eternal human attempt to touch the realms of redeeming grace or the absolute truth through words? The concept of the Trinity in tandem with that of the Logos undergoes a similar evolution and comes close to the paradox inherent in the nature of the word. T.S. Eliot's poetry and plays are fraught with such assailing doubts and reflect contours of a deeper concern and a legacy arching over centuries – a concern with the Logos and the Christian concept of the Trinity as an embodiment of love and grace. This paper remains a humble attempt at exploring the paradox inherent in the journey of the word and Eliot's enquiry into the same.

Biographical note:

Dr Piku Chowdhury, Assistant Professor, Satyapriya Roy College of Education, Kolkata. Author of books published by national and international publishers, Translator, Editor of peer-reviewed international journals, Resource person in many national and international seminars and workshops, Resource at Diamond Harbour Women's University and Techno India University [ex], Rabindra Bharati University, Indira Gandhi Open University and NSOU.

Ciavolella, Massimo

“Lovesickness, Melancholy, and Nostalgia”

In this presentation, through a number of texts belonging to literary, philosophical and medical traditions (Marsilio Ficino's *De vita libri tres* and *Commentarium in Convivium Platonis*, Girolamo Cardano's horoscopes and *De vita propria liber*, Robert Burton's *Anatomy of Melancholy*, Arnaldus of Villanova's *De amore heroico*, Giordano Bruno's *De magia. De vinculis in genere*, Jacques Ferrand's *Traicte de l'essence et guerison de l'amour ou de la melancholie erotique*, Johannes Hofer's *Dissertatio medica de nostalgia*), I will show how lovesickness, melancholy, and nostalgia share many traits in common. Indeed, through the course of history these ideas have often overlapped, and this

ambiguity persists today, given that in everyday speech these terms are almost interchangeable. Literature and philosophy play a unique role in this process of distortion and reassignment of meaning. In the case of these three ideas in particular, poets, novelists and philosophers have shown an indefatigable propensity to explore their boundaries, to bring their reciprocal relationships to light and, most importantly, to ponder their relevance in the creation of a work of art.

Biographical note:

Massimo Ciavolella studied at the Universities of Bologna, Rome, and British Columbia, where he received his Ph.D. in Classical, Medieval and Renaissance Studies. He taught for many years at Carleton University and at the University of Toronto before coming to his present positions as Professor of Italian and Comparative Literature, and Director of the UCLA Centre for Medieval and Renaissance Studies at the University of California, Los Angeles.

Dunstall, Andrew

“Theory of Recognition and Freedom in Premodern Europe”

In erotic love, we find ourselves almost merged with another. But this oneness can only happen if there are two to begin with. In this paper, I consider significance of this tension between unity and separation for political relationships.

Axel Honneth's theory of recognition proposes intimate relationships – erotic ones, as well as mother-child relations, and friendships – as a first level of freedom. At this level, intimacy creates deep structures that provide the grounds for further intersubjective relationships that can be considered "free" - such as self-respect, social esteem and so on. Such relationships, taking place within historical institutions like the family, can therefore be shown to have a significant role in the formation of democratic communities. In this way, love and practical reason are seen as working together.

But this emphasis on democracy raises the question: what about other times and places? Did intimate relationships still structure freedom in pre-democratic, indeed, pre-modern periods? It seems implausible to suggest such feelings didn't exist. In this paper, I analyse the potential of Honneth's theory to extend in the historical register beyond our "modern" period".

Biographical note:

After studying ancient history, English literature, and a spell working in academic publishing, Andrew completed a PhD in philosophy at Macquarie in 2011, on the topic of Jacques Derrida's philosophy of history. Between 2011 and 2013 he taught philosophy at both Wollongong University and Macquarie, before joining the Department at Macquarie as Associate Lecturer, where he concentrates on the 100 level units.

Clark, Laura

“‘Together the two of us had tried to make a completely new world’: The Burden of Gender Ideals on Love and Marriage in the Novels of Haruki Murakami”

In Haruki Murakami’s novels we encounter many young male protagonists in the midst of failing marriages. However performances of gender, especially masculinity, and the role of social discourses within his works is underresearched. During Japan’s economic boom from the late 1970s to early 1990s, a highly prescriptive version of marriage stood at the centre of a range of social discourses, reliant on the male breadwinner and the full-time housewife. Through exploring the lived experiences of characters within novels we can more deeply understand the manner in which individuals are shaped and influenced by social discourses and ideals, and how they may seek to challenge them. Within the polyphonic novels of Haruki Murakami the marriages between the protagonists and their (ex)wives are framed within, or else seek to be disentangled from, social discourses of hegemonic masculinity and the gender order. Through the struggles of the protagonists we can see the uneasy connection between social institutions, gendered ideals, and the choices of individuals within their private relationships. Ultimately these characters are not questioning their love for one another, but rather are compromising and experiencing tension in the face of discursive concepts not of their choosing.

Biographical note:

Laura Clark is a PhD candidate with the University of Queensland specialising in Japanese culture and literature. Her previous work explored the Japanese salaryman as a hegemonic masculinity in Haruki Murakami’s fiction.

Clark, Sherryl

“Once Upon a Time: Fairy Tales and the Language of Enchantment”

Why fairy tales have endured as a much-loved form of storytelling has been investigated by folklorists, scholars and psychoanalysts. Part of their appeal lies in the comforting familiarity of their opening words ‘Once upon a time...’ that signal transportation to another time and place, and their closing words ‘happily ever after’ that assure us that happy endings are possible, even as we return to the here and now. Those opening words also assure us that we will meet familiar characters: the hero, the princess, the helper animal.

My research shows that it is the combination of this much-loved and enchanting language with deep psychological and symbolic workings that has ensured enduring affection for the fairy tale.

What challenges does this raise for a writer of new fairy tales? Is there a benefit to using language that echoes the Brothers Grimm? Using one of my own fairy tales I examine how important the crafting of language is in order to create a successful original fairy tale that combines the familiar with an underlying psychological resonance for today’s young readers to read and return to with affection.

Biographical note:

Sherryl Clark is a writer of books for children and young adults, with more than 70 titles published. She is currently undertaking a creative writing PhD at Victoria University, exploring the reasons for the endurance of fairy tales and using her research to write new tales and a middle-grade novel.

Clark, Tom

“Anxieties of Influence: Varieties of Duplication in Noel Pearson’s Eulogy for Gough Whitlam”

Harold Bloom's *The Anxiety of Influence* imagines a quasi-panteistic order of great poets, who commune with (and fear) one another across the ages, as though above the heads of ordinary mortals. His understandings of poetic composition and reception offer a strikingly sympathetic account of much political discourse. This presentation will focus closely on the eulogy speech that Noel Pearson delivered at the funeral for Gough Whitlam, whose poetics were conspicuously informed by motives of emulation (devotion) and of competitive distancing. That makes Pearson's speech a particularly helpful case for testing the applicability of Bloom's poetics in the political sphere.

Biographical note:

Tom Clark is President of AULLA and Secretary-General of the International Federation for Modern Languages and Literatures (FILLM). He is associate professor in the College of Arts at Victoria University, Melbourne. His research work over the last decade has focused on poetic problems of political discourse.

Coronado, Gabriela

“Male composer, Female interpreter: Switching Gendered Meanings in Mexican Love Songs”

Popular songs play an important part in constructing beliefs and values around love in Mexican culture. For decades and across generations, song lyrics, largely composed by men, have influentially carried cultural assumptions about the expression of love by men and woman. Strangely, masculine emotions of love as represented in these songs seem disconnected from everyday experiences of love relationships. In addition, it is very common for meanings of these songs to be mediated by female interpreters, who transform what was originally written from a masculine perspective. Combining a textual analysis of love lyrics with an auto-ethnographic reflexion on love relationships in Mexico this paper offers an exploration of the dynamics of love and gender in Mexican popular songs. My aim is to identify how the transference of gender roles re-signifies expressions of love, appropriating and feminising male emotions. My analysis of songs focuses specifically on the gendered exchange of meanings, and questions how the emergent meanings repress, distort or correct perceived gendered ways of expressing love. With this aim I selected lyrics of an iconic Mexican poet, songwriter and singer, José Alfredo Jiménez (1926-1973), exploring how he has been interpreted and appropriated by female singers.

Biographical note:

Mexican anthropologist with a PhD in Australia, now an Adjunct Researcher in the Institute for Culture and Society, Western Sydney University. She has researched different aspects of Mexican culture, language and identity. Her perspective is transdisciplinary, including Ethnography, Auto-ethnography, Semiotics, and Discourse Analysis.

Day, Natalie

“Who is Ellen Roxburgh?”

Ellen Roxburgh, from Patrick White’s *A Fringe of Leaves* (1976), plays many roles. White uses naming, costume, and masquerade to illustrate Ellen’s malleable character. The men in her life force their capricious love upon her. Their affections affect her character. However, considering White’s techniques of concealment and disguise, we must also explore his clues to Ellen’s hidden identity.

“I cannot give you an exact account,’ Miss Scrimshaw said, ‘of the impression Mrs Roxburgh made on me. Unless – to put it at it’s plainest – she reminded me of a clean sheet of paper, which might disclose invisible writing – if breathed upon. Do you understand?” (20).

What would Ellen’s invisible words be? How does White expose them? White suggests that there exists a truer and less complicit Ellen: a woman whose desires lie dormant. Ellen’s journal entries disclose a more natural sensibility and an instinct for the primitive and sensual. White’s expression of Ellen’s desires throughout her narrative liberates her from conventional life. Ellen’s “freedom” is taken away after being captured by Aborigines. But like ‘invisible writing’: when her language is not understood, when her feminine costume is removed, when she is nameless, a clearer sense of her character is revealed.

Biographical note:

Natalie Day is a PhD Candidate with the Writing and Society Research Centre at Western Sydney University. Her research explores the female protagonists in the novels of Patrick White. Natalie has previously taught Australian Literature, Contemporary Fiction, and Poetry and Poetics at Victoria University.

Dehghani Firouz Abadi, Mahdi

“Access to Union with God by the Divine GPS of Love and Annihilation: A Comparative Study of Jalaluddin Rumi and William Blake”

The comparative study of Jalaluddin Rumi and William Blake have not been fully conducted yet. This paper will examine how man can find his true home through the divine love and annihilation with regard to human struggle in the direction of union with God. The study is limited to Rumi’s *Masnavi* as well as Blake’s *Book of Urizen*, *Jerusalem*, *Four Zoas*. In order to find the similarities and differences between the two poets, the theory of hermeneutics will be employed. The discussion

will concentrate on the two themes of love and annihilation. At first love and annihilation will be examined in the poetry of Rumi and then paralleled to Rumi, William Blake will be discussed. To the extent that the writer is concerned, the article is unique in a literary sense and it is possible to fill a literary gap through reviewing these two prominent figures and their literary mystical thoughts concerning love and annihilation. Consequently, it is concluded that love and annihilation could be considered as the home button of the divine GPS that man can push and be guided to his true home. As such, there is really a need to conduct a comparative study on the themes of love and annihilation in Sufism as an integral part of an organized religion and specifically in the poems of Rumi and Romanticism as a non-religious category, specifically the poems of Blake.

Biographical note:

Madhi Dehghani Firouz Abadi has a PhD in Language and Literature. He has worked as a translator and has lectured across multiple subjects and universities. He has published in the Journal of Language and Literature.

Dollase, Hiromi Tsuchiya

“Daughters’ Love and Rebellion in Himuro Saeko’s Works”

The October 1986 issue of *Asahi Journal* carries an interview of Himuro Saeko by the famous journalist Chikushi Tetsuya. The title of the interview is “Genkijirushi no Onna-tachi” (Women Marked by Energy). Given the fact that the interview was published in the same year that the Equal Employment Opportunity Law passed, the title suggests that Himuro was regarded as a perfect woman to represent the so called “woman’s age.”

Himuro Saeko, who made her debut as a fiction writer in 1977, is known as a girl’s story writer (although she hated this label). One of the characteristics of her works is her usage of casual writing style. Due to the abundant colloquial expressions in her stories as well as the low age of her target audience, her work has not received the acclaim she deserves. Reading her works, however, one can clearly see Himuro’s sharp criticism of contemporary society. Her *How Splendidly Japanese* and *The Change* take place in the Heian period, but they reveal the reality of women living in the 1980s. In these stories she displays her frustration and skepticism toward this so-called “women’s age.” My presentation will analyze Himuro’s work in the context of 1980s Japan, particularly through the fictional interaction between mothers and daughters.

Biographical note:

Hiromi Tsuchiya Dollase teaches at Vassar College, U.S.A. Many of her published articles are on Japanese girls’ magazine stories. She is also interested in shōjo manga. Her “A Daughter’s Flight from M/Other in Yamagishi Ryōko’s ‘Yashagozen’ (Lady Demon)” (*Childhood in Japanese History*, edited by Michael Kinski, Harrassowitz) will be published soon.

Eldridge, Ben

“Meaningless Imitations of Affection: The *Echopraxia* of Love & Grief”

Peter Watts’ *Echopraxia* (2014) – like most of his oeuvre – is a frenzy of violence, both physical and intellectual. Within the narrative, a random sampling of the startling motley crew of characters includes genetically reconstituted vampires, p-zombie soldiers, religious hive minds, and indefinable alien presences. The respective motivational drives of these characters is opaque, to say the least. And yet, the actions of the characters closest to baseline humanity are desperately driven by an unsteady combination of love and grief. They have relationships within their histories for which they believe they need to atone, and this paper will be considering their use of language (and refusal to use language) as an (in)effective charting of grief-stricken affect. But, even outside of the narrative, Watts’ idiosyncratic prose style and complex plotting also prove to be a violent assault upon, and challenge to, the reader. The density of information, combined with an unforgiving scientific and philosophical vocabulary, propel the writing into an ambitious space that demonstrates the generational properties inherent in all forms of discursive structuring. Accordingly, the paper will also interrogate this mirroring of form and content, which reaffirms the relationship between affect and language, but also gestures towards the limitations of each.

Biographical note:

Ben Eldridge is a postgraduate student in the Department of English at the University of Sydney.

Elmitt, Michelle

“Love and Other People’s Children: When Words Fail”

My research investigates ways adults are navigating loving relationships within living arrangements that are configured socially. Love in social kinship relationships can be subject to oppression by prevailing normative discourses, making intelligibility of relationships and loving connections difficult to achieve. Although definitions of complex emotional phenomena may exceed common language usage, what we see happening around us are relationships materialising in many varied ways. To find out what is happening in this largely unexplored area, I am engaging with poststructural theory and new materiality, undertaking cross-cultural field research. The analysis of this research is by way of discourse analysis and creative writing. When words fail in theory, and in the practice of daily living, and the terms of new kinship are difficult to articulate, phenomenological meanings may be revealed by way of material “intra-actions” (Barad 2008, p. 122) and ritual. This paper will focus on two field interviews and one short story, demonstrating a research model that allows writing and ideology to interact and to render emotional and material phenomena accessible to the reader.

Barad, K 2003 Posthumanist performativity: Toward an understanding of how matter comes to matter In Stacy Alaimo and Susan Hekman (eds.) 2008 *Material Feminisms* (pp 120-157) Indiana University Press, Bloomington.

Biographical note:

I am currently working on a PhD at the University of Canberra in Communication (Research) after completing a MA: "Reconfiguring family: the politics of love" (2012). I am a paediatric physiotherapist, visual artist and writer.

Evans, Sally

"The Affective Function of Broken Language in Contemporary Love Poetry"

The proposed paper will examine the use of linguistic fragmentation and ambiguity in contemporary love poetry in order to identify the positive affect of nonconventional language use. The existential and intellectual traumas that underpin Futurist and LANGUAGE poetry can here be considered corollaries for the traumas of unrequited, infatuated and taboo passion. Although love poetry may be regarded as less culturally significant, it has the potential for affective and emotional resonance, which I argue is heightened by formal experimentation.

This paper will provide a close examination of selected works by contemporary Australian poets Ann Vickery and Astrid Lorange to demonstrate this affective function of ambiguity in poems that deal explicitly with passionate love. These poems, and the techniques of fragmentation used in them, will be examined in relation to earlier examples of romantic and erotic poetry utilising similar techniques, including Anne Carson's translations of Sappho and works by e.e. cummings and Emily Dickinson. I propose the possibility that broken language acts as a means of establishing empathetic affect--a tool for encouraging a particular feeling in the reader that requires language to operate in nonrational and nonrepresentational modes. This taps into broader theories of poetry's position beyond ordinary language use.

Biographical note:

Dr Sally Evans is a poet and independent researcher currently based in Melbourne. Her writing has appeared in print in *Southerly* and online at *Otoliths*, *Cordite* and *Overland*, and her academic research has been published internationally in *Contemporary Women's Writing* and *AUMLA*. She has been the reviews editor for *RABBIT* poetry journal since April 2015.

Flowers, Tony

"Drawn to Visual Literacy: A Case Study of an Illustrator's Approach to Writing in Pictures"

This study will examine an illustrators approach to creating a narrative image. Following the development of an illustration from inspiration to completion, I demonstrate pictorial devices form the apparent to the subtle and everything in between. I examine the use of colour, composition and visual linguistics that underpin narrative illustrations.

As a professional illustrator I am fascinated with the role of visual literacy in illustrated narratives for younger readers. The current research and commentary surrounding visual literacy is centred on interpreting or reading images. My research examines visual literacy from an illustrator's

perspective, focusing on the illustrators and their practices related to encoding of visual information into illustrated narratives.

This research was based on a Think Aloud Protocol which involved participant is completing a set task while their actions and words were recorded. The participants are encouraged to verbalize their thoughts through out the exercise. This was followed be a Conversational Interview. This approach has provided insight into the practice of the interviewed illustrators in a manner that is more closely related to their day-to-day work.

Biographical note:

Tony Flowers is an international award-winning illustrator of over 25 titles. In between drawing stomping dinosaurs and flatulent ninjas Tony is working towards his PhD. His research is in the field of visual literacy examines the encoding practices of illustrators as they create their work.

Frow, John

“The Love of Literature”

James Turner’s *Philology: The Forgotten Origin of the Modern Humanities* traces the development of a discipline grounded in the love of the word from its Hellenistic roots through the great historicist turn of the late eighteenth century to the fracturing of philology that gave rise to the various humanistic disciplines in which we work today. That movement through biblical criticism and historicism coincided with the birth of ‘Literature’ in its modern sense, and with the emergence of a different kind of love. By reading Deirdre Shauna Lynch’s *Loving Literature: A Cultural History* alongside Turner’s book, I examine the interplay between these two ways of loving the printed word, together with the effects of subjectivity and coercion that they generate.

Biographical note:

John Frow is Professor of English at the University of Sydney, and the author most recently of *The Practice of Value: Essays on Literature in Cultural Studies* (2013), *Character and Person* (2014), and the second, revised edition of *Genre* (2015).

Furey, Constance

“Love Unknown: Poetry and Pedagogy in Religious Studies”

This paper takes its cue from student reflections on the experience of reading canonical English Renaissance poetry in a Religious Studies (rather than a literary studies) classroom. What do we learn from poetry? And how do we learn it? These questions take on a particular valence when the poems in question describe divine love or the speaker’s quest to love God. Taking the experience of a classroom reading of George Herbert’s poem, Love III, as a case study, the paper will explore how the poem itself prompted reflection not just on its experiential and theological claims, but on the relevance of both to classroom dynamics and pedagogical goals. Most of the students did not in any

way identify with Herbert's Christian commitments, but they engaged with the possibility that attention in itself is a form of love; and that the reader's response to the invitation extended by a poem inculcates a mode of care. The paper thereby offers this as an example of a pedagogy of love: specifically, it suggests that the collective classroom experience of learning to read difficult poetry reveals that the form is as important as the content, that the lesson is less dependent on the explicit content than on the experience of interactive interpretation.

Biographical note:

Constance M. Furey, Associate Professor of Religious Studies at Indiana University, is the author of a book on Renaissance humanism as a Religious Republic of Letters (Cambridge UP, 2006) and has just completed a study of early modern poetry, *Poetic Relations: Faith and Self in Protestant Poetry*, forthcoming from University of Chicago Press in 2017.

Ghidini, Chiara

"Eating Dreams for a Living: Harada Yasuko on Love"

This paper aims to analyse Harada Yasuko's portrayal of cross-generational love, focussing on her first novel, *Banka* (An Elegy, 1956). While acknowledging previous critical readings of *Banka*, this paper aims to read the novel against the background of Japan as a nation in transit from the defeat in the Pacific war and the American occupation, investigating possible parallels with the young but impaired body of Reiko, the restless female protagonist living in a still unfamiliar(ised) Hokkaidō, caught in a liminal space where dreams never face realisation, and independence melts with insecurity. Also, emphasis will be placed on Reiko's often disorienting modes of communication: the need to prove her individuality through an overwhelming use of the pronoun "I", and her unstable feelings for an older married man and his wife, reflected in the way she expresses herself with them - partly as lover, partly as daughter. Such modes contribute to the final symbolic elegy, which silences both "the absurdity of love" and the cravings of youth, leading a transitional stage presumably into maturity.

Biographical note:

Chiara Ghidini is lecturer in Japanese Studies and East Asian Religions at the University of Naples "L'Orientale". She received her PhD at the University of Cambridge, where she worked on Orikuchi Shinobu's *Book of the Dead*. She has written two monographs and several essays on East Asian cultural history in Italian, English and Japanese.

Gil Keff, Lydia

"Between Love and Pain: Writing the Inexpressible in Literary Testimonies of Atrocity"

This presentation will examine how love is written in literary testimonies of atrocity from the military dictatorships of the 1970's in Argentina and Uruguay. It will focus on examples from three well-known literary testimonies, Alicia Partnoy's *The Little School*, Jacobo Timerman's *Prisoner Without a*

Name, *Cell Without a Number*, and Mauricio Rosencof's *The Letters that Never Came*, in order to examine how love is represented in texts that exhibit extreme disfranchisement from language, self, and body. Witnesses of violence are often suspicious of their ability to represent the event of atrocity, as pain--which defies communication--has become the single filter of perception. After such a monumental crisis of representation, what space can love occupy in a text solely focused on an event of atrocity? What discursive strategies do these writers/witnesses devise in order to protect a sentiment threatened by the architecture of atrocity? In the texts examined, the writer responds to the imperative of bearing witness despite acknowledging limits of language by refusing to write about torture--and highlighting the futility of any attempt at doing so--and instead trying to convey the persistence of love--also inexpressible--as the last vestige of humanity in the midst of atrocity.

Biographical note:

Lydia Gil Keff, Ph.D teaches in the Department of Languages and Literatures and the Center for Judaic Studies at the University of Denver. Her recent scholarship focuses on the memorialization of atrocity in the Southern Cone and the implications of memory, trauma, and cultural politics for literary testimony.

Goodrich, R.A.

“Jane Austen & Louis Charland: Passionate Love in Fiction and in Theory”

Jane Austen's *Sense and Sensibility*, first drafted about 1796/1797, contrasts the Dashwood sisters' passionate yet thwarted loves. The emotional and cognitive repercussions upon each have been analysed in medico-psychological terms, notably by John Wiltshire (1992) and Edward Copeland (2006). They draw upon contemporaneous descriptions located in William Buchan (1769) and William Falconer (1784) amongst others. However, the danger of this medical perspective, largely focusing upon the sisters' emotional and physical symptoms, is that it limits Austen's depiction of affectivity to documenting sets of symptoms without being fully integrated into the novel.

This paper, however, will re-examine the novel in terms of a far more radical hypothesis recently revived by the historian and philosopher of psychiatry Louis Charland (2008) to (2014). He contends that our enduring passions—such as love, ambition, guilt, hatred, and jealousy—organize our emotions which markedly differ from passions. Hence, the crucial question underlying this paper is: To what extent does Austen's fictional portrayal of romantic love convey a distinction between passion and emotion during a period when secularised notions of emotion and sentiment were becoming increasingly dominant? In other words, is the hypothesis proposed by Charland actually instantiated by Austen?

Biographical note:

R.A. Goodrich is an Associate Investigator (AI 2014, 2015) at Deakin University. Dr R.A. Goodrich has taught in the fields of Linguistics, Creative Writing, Literary Studies, and Philosophy at Deakin University where he was Postgraduate Research (“H.D.R.”) Co-ordinator for the combined Faculty of Arts and Education between 2001 and 2012.

Grant, Ania

*“Romantic Rationality: Love and Choice from *Pride and Prejudice* to *Sex and the City*”*

Everyday language often portrays love as an irrational, irresistible force: “love is blind” and we “fall in love” without much ability to control when and who with. In contrast, in much of modern economics, psychology and other social sciences intimate relationships have often been discussed as a purposeful exchange between rational agents making utility-maximizing choices (Becker, 1981).

While it is true that strong feelings can interfere with logic, some neurologists, psychologists and economists argue that emotions are an integral part of human rationality, indispensable to our decision making processes (Damasio, 1994; Frank, 1988; Goleman, 1995). Within this paradigm, love is an effective solution to the complex problem of identifying, attracting and making a credible commitment to a suitable partner.

I use this model to analyse love and partner choice in two very popular romantic narratives: Jane Austen’s *Pride and Prejudice* and the hit television series *Sex and the City*. I argue that the kind of romantic love they espouse is an exercise of judgement that affects and is affected by emotions: a kind of romantic rationality. For the protagonists of these stories love is not a sudden “fall” but a gradual process of cognition and recognition, valuation and revaluation.

Biographical note:

Ania Grant has a strong teaching background, having worked as an English language teacher in Poland and New Zealand, a Graduate Teaching Assistant at the University of Auckland, and a lecturer at AUT. She has also worked in film and television production in the UK and New Zealand.

Grassi, Umberto

“Guilty Pleasures: Expressing Homosexual Desire in the Early Modern Mediterranean World”

My paper aims to analyse how homosexual desire was expressed in the past. I will use the idea of ‘emotional practice’ as a theoretical framework for understanding the ways in which forbidden feelings were expressed in a context of repression. This interpretative tool bridges ‘practice theory’ with the history of emotions, focusing on the emotional performativity of social practices. Emotional styles emerge then as a form of language, that is made both of words and bodily expression, and that is unconsciously acquired through repeated acts rather than learned through rational norms.

Firstly, I will point out how the normative discourses were embodied in the judicial practice. Then, I will show the way in which the subjects learned an encrypted language to communicate each other their ‘unspeakable’ desires. Finally, I will discover the emergence of a counter-cultural paradigm, which nonetheless depended on the repressive framing.

All these perspectives raise a final question, which is crucial for understanding emotions as object of historical enquiry: what generates the emotions that were condemned? Does prohibition also elicit forbidden desires? Is there something rooted in the body that precedes social practices and social constructions?

Biographical note:

Umberto Grassi is a Postdoctoral Research Associate at the Sydney node of the [ARC Centre of Excellence for the History of Emotions](#). Grassi's main research interest has been the study of dissident sexualities in the Early Modern period.

Haddad, Nicole

“Love and the Word: A Philological Approach towards how E L James’ *Fifty Shades of Grey* is Reflective of 21st Century Love”

Our understanding of 21st century notions of love and romance can be enhanced through a comparison to 19th century notions of love and romance. These notions have changed over time, and the change can be seen through the juxtaposition of the sexual lives of the protagonists contained in Thomas Hardy’s *Tess of the D’Urbervilles* (1891) and E.L James’ *Fifty Shades of Grey* (2011): Tess and Ana. Both characters fall victim to the social constructs which dictate their sexual conduct, in turn, castigating the realm of literature which binds them. Hardy’s *Tess of the D’Urbervilles* was, upon its release, condemned for challenging sexual morality. This notion of sexual morality is still debated in our literature today, and in particular, pertains to James’ *Fifty Shades of Grey*. Though set in vastly different times, both texts share the same foci: love and romance. James, in fact, continually references *Tess of the D’Urbervilles* in *50 Shades of Grey*. One can argue that to truly comprehend *50 Shades of Grey*, one must accept it as a textual representation of modern love—a comment James was trying to make by continually including references to Hardy’s text.

Biographical note:

Nicole Haddad is a postgraduate student at Victoria University.

Hilhorst, Amy

“Michael Dransfield’s ‘Parnassus mad ward’ and the Romantic Love Lyric”

Michael Dransfield’s “Parnassus mad ward” from *Streets of the Long Voyage* (1970) is, according to Martin Duwell, “revolutionary in content rather than in form”, an “unusually brilliant example of a recognisable lyric mode.” (Duwell, 498) As well as inheriting formal elements from modern Australian poetry, the poem utilises the mode of the love lyric. It shares, for instance, correspondences with J.R. Salamanca’s novel *Lilith*, which Dransfield was reading at the time, and in which a psychiatric hospital employee becomes infatuated with a patient. In Dransfield’s “mad ward”, there is a redemptive quality in the surrounding natural environment, and Livio Dobrez argues that the poem affirms innocence and love “in the face of overwhelming diminishment.” (Dobrez, 14) In my paper, I argue that Dransfield achieves this by shifting from factual, impassive tones in the first half of the poem to dreamy, chimeric tones in the latter half, ultimately rejecting the style of Parnassian poets in favour of a more Romantic tradition. The speaker’s affection for the patient develops as he begins to doubt his own sanity, and in this way both love and madness are associated with an increasingly emotive and Romantic poetic register.

Duwell, Martin. "The 'New Australian Poetry.'" *Australian Literary Studies*. 13:4 (1988): 493-502. Print.

Biographical note:

Amy Hilhorst is a PhD candidate at UWA, researching psychic disturbance in the work of Australian poets Francis Webb, Bruce Beaver, and Michael Dransfield. Her creative and critical work has been published in *Westerly*, *Verity La*, *Rochford Street Review*, *Cordite*, *Writ*, *Trove* and *Limina*.
amyhilhorst@wordpress.com. @AmyHilhorst

Hodge, Bob

"O Rose Marie I Love You: Deep Cultural Analysis and the Semiotics of Love"

This paper will use a single popular song, *Rose-Marie*, as a point of departure to reflect on issues for the analysis of culture. It will use social semiotics to bring out some ambiguities in the words, music and performance of this song in three major moments in its history, in the 1924 Musical *Rose Marie*, in the 1936 film starring Nelson Eddy and Jeanette MacDonald, and especially as a hit for American Country Singer Slim Whitman. It will then use this analysis as a heuristic device for deep cultural analysis that aims to identify hidden, emerging or surviving currents that incorporate and affect dominant paradigms at particular significant moments in the life of a culture, in this case America between the 1920s and 1950s. The methodological issue it will especially focus on concerns the problems of multiscale analysis that can move between minute textual analysis and the study of complex long-term trends in a large, complex society.

Biographical note:

Bob Hodge is Emeritus Professor at Western Sydney University. Bob has many active research interests: in analytic and conceptual toolkits for social and cultural research; in major theoretical traditions in humanities and social sciences; and in radical transdisciplinarity and engaged research.

Hung-ju, Chou

"Deadly Fantasy: Song Liling's Quest for Subjectivity in *M. Butterfly*"

In *M. Butterfly*, Song Liling, an Asian man, feminised by the invasion of western power, develops his own strategy, including gender performativity, mimicry, and manipulation of Orientalism fantasy, to achieve his goal that is to consolidate his own subjectivity. In addition, his radical gender

performativity also blurs the line between The Master/Slave dialect. How to interpret Song's motivation and strategy is therefore critical in terms of his representation of collective Asian men's anxiety of being doubly subjugated. In this paper, Song's strategy of manipulating protagonist's fantasy and reversing the western power would be scrutinised with the feminism and psychoanalysis theories.

Biographical note:

Graduate Student of English Department, National Chengchi University, Taiwan.

Jackson

“Poetry Meets Science in Modern and Contemporary English, Scottish and American Discourse”

Since 1920 a small but increasing number of scholars have considered the relationship between poetry and science. This paper offers a fresh understanding of that relationship by surveying this scholarship, most of which is by English, Scottish and American writers. An integrated survey of this field is timely. Perhaps because the field is interdisciplinary and relatively young, the work is poorly indexed and widely scattered. I argue that during the past hundred years — as in the previous hundred — relations between poetry and science have been characterised by struggle, but that recently they have started to become more complementary, partly because environmental and political concerns have provided a common enemy, but also because the nature of science has changed. I also argue that poets and scientists are not natural enemies and that a complementary relationship is beneficial.

I am a poet whose practice-based doctoral research involves bringing scientific thought, particularly that of modern physics, into poems. An important reason for choosing physics is that, being very abstract, it is especially challenging to use in poems. To appreciate the context of my writing it is necessary to have a historical and contemporary understanding of the relationship between science and poetry.

Biographical note:

Jackson is a computer science graduate and poet. Her doctoral research at Edith Cowan University explores how poetry might harmonise Western scientific and Eastern spiritual worldviews. Her creative works include two poetry collections. She founded and edits [Uneven Floor](#) poetry blogzine and instigated [Perth Poetry Club](#). Visit her at proximitypoetry.com.

Jordan, Deborah

“The Love Letter as Affect: Nettie and Vance Palmer 1909-1914”

“Every word you write is like a kiss,” the young poet and journalist Vance Palmer told Nettie Higgins, a young woman student just completing her graduate work in philology. This paper will address the seeds of Nettie and Vance Palmer’s long-term literary and intimate partnership through a reading of their five-year courtship correspondence in terms of how they addressed the cognitive and ethical implications of their romance, and how they responded to the ruptures in their emotional lives. Their relationship developed from a long friendship testing each others’ values and core beliefs through writing. Pre-Freud they were both part of the generational rejection of family and institutional religion and sought to find new ethical ground. Nettie hoped ‘we shall have our own life, realised, on this earth...’ understanding their union as combining passion and cognition, the sensual and the symbolic. Different theoretical frames that are useful will be considered, notably Francesco Alberoni’s theories of social movement and love, and traditions of Romanticism in literature.

Biographical note:

Dr Deborah Jordan, historian and cultural critic is adjunct senior research fellow at the National Centre for Australian Studies. The biographer of Nettie Palmer, her edition of the Palmer’s courtship correspondence *Loving Words the Love Letters of Nettie and Vance Palmer 1909-1914* is to be published by Brandl & Schlesinger in 2017.

Kambaskovic-Schwartz, Danijela

“Divergent Valuations of the Cognitive Impact of Passionate Love in Platonic Philosophy and Early Modern Medicine”

Plato described love madness, or *mania*— a term still in psychiatric use to denote an unnaturally heightened state of mind marked by periods of great excitement or euphoria, delusions, and overactivity— by way of a list of symptoms which recur in numerous proto-medical treatises on love sickness over subsequent centuries. Plato allocated love madness the highest status amongst the four divine madresses, due, in the large part, to the linking of the mania with a cognitive enhancement of divine inspiration. By contrast, premodern medical treatises concerned with love

sickness or love melancholy, such as those by Constantine the African, Andreas Capellanus, Bernard de Gordon, Jacques Ferrand, Timothy Bright and Robert Burton, amongst others— continue to describe the condition of love madness using Plato's symptoms, but with a consistently negative valuation as a source of cognitive impairment, for which prevention and aggressive interventions are suggested as treatment. Divergent valuations of the cognitive impact of love madness, I suggest, constitute the fundamental difference between Platonist philosophy of love madness on one hand, and premodern medical treatises on the other, both otherwise based on the same set of symptoms.

Biographical note:

Danijela Kambaskovic-Schwartz is Research Associate, ARC Centre of Excellence for the History of Emotion 1100-1800, working on history of love and courtship, Shakespeare and pre-modern ethical and medical theories. Her edited collection, *Conjunctions: Body, Mind and Soul in the Middle Ages and the Renaissance*, appeared in 2014. She is an award-winning poet.

Kaur, Zameerpal

“Ecological and Ecocritical Concerns in Indian Regional Poetry with Special Reference to the works of Punjabi Poet Shiv Kumar Batalvi”

Ecocritical theory scrutinizes the relationship between human activities and the natural world, particularly in terms of the influence of each upon the other. Nature and literature have always shared a close relationship as it is evidenced in the works of poets and other writers down the ages in almost all cultures of the world.

This research paper focuses on the study of the poetry of modern Punjabi poet, Shiv Kumar Batalvi (1936–1973) with regard to various ecological concerns and ecocritical concepts that play a central role in the understanding of the aesthetic, philosophical and ethical ramifications of his love for environment. Shiv Kumar Batalvi, as one of the most outstanding modern Punjabi poets, is endowed with the most artistic temperament in whose poetry nature always has a dominating existence. His poetry reflects a vivid image of Punjabi pastoral life, culture and environment. He seems to be consciously portraying the scenes of natural surroundings into his poetry, in fact the titles of his poems in itself signify his love for the nature.

Biographical note:

Dr. Zameerpal Kaur is presently working as Associate Professor in the Centre for Comparative literature. Ph. D., Post-Doc, UGC-NET and SLET qualified, Masters in three subjects: Anthropological Linguistics, Sanskrit and Punjabi.

Kebsi, Jyhene

“Transnational Love in the Age of Globalization: The Representation of Left Behind Lovers and Wives in Arabic Literature and Cinema.”

My paper will illuminate the plights of the Arab women who are left in the countries of origin as their lovers migrate to the global North. My investigation of the antagonistic forces of globalization according to which the free movement of capital is matched by a criminalization of Third World immigrants will stress these women’s inability to join their loved ones. My analysis of the representation of cross-border love in a variety of transnational literary and cinematographic texts featuring left behind girlfriends will stress the challenges surrounding transnational love. My study of the "crimmigration" of immigrants will highlight that Third Worldness and femaleness constrain Arab female lovers to the territorial map in which they were born. My exploration of the hardships endured by these girlfriends and of their desire to be with their suitors will divulge that immigration torments the females who stay in the homeland as much as it afflicts the males who sneak to “Hopeland” (Obi 115). My main argument will be that Arab female lovers have to strive against the contradictions induced by globalization in an age of a proclaimed unbounded freedom of movement.

Biographical note:

Jyhene Kebsi is a Fulbrighter from Tunisia. She holds two master’s degrees from Laval University in Canada and St Thomas University in the U.S. Currently, she is a third-year doctoral student at The University of Sydney. Her research areas are: immigration, globalization, science fiction dystopias and transnational feminism.

Kennedy, Rachel

“‘The edge of what can be loved’: Loving Reading Anne Carson”

In *Eros: The Bittersweet*, Anne Carson wrote that “A space must be maintained or desire ends”. She describes a necessary triangulation: “where eros is lack, its activation calls for three structural components – lover, beloved, and that which comes between them”. My research considers the figure of the poet-scholar as a surface reader: specifically how the non-reciprocal lyric address might inform current resistance to critical scholarship. This paper posits reading as unrequited loving. Focusing on Carson’s 2005 verse novel *Autobiography of Red*, I will argue that while the titular “redness” gestures at the homonym *read*, and so implies that meaning is a value added by the reader, this promise of reciprocal communication is an illusion. Geryon’s red skin is a kind of impasse, which we touch, but instantaneously. To sustain this touch would end our desire. The novel’s recurrent reference to photographs is instructive: flashes of light, just as the colour red is merely light bouncing back to us from a surface.

Biographical note:

Rachel is a PhD candidate in English at the University of Sydney. Her thesis, titled “Feeling disappointment: the poet-scholar as surface reader”, considers the work of contemporary writers Juliana Spahr, Anne Carson, Lisa Robertson and Maggie Nelson.

Kenworthy, Victoria

“Symphonic Madeleines: Imagining Fictional Music in Text”

There are endless fictional places and objects in narratives. The reader can usually imagine them through familiar associations of language; created from memory, texts and experiences. But how do we imagine a piece of music that is fictional? If we cannot imagine music as an object, or something to be seen or held, what do we imagine in its place? For Marcel Proust, the disembodied nature of performed music stirs deep mysteries and longings in his characters. As the character Swann listens to *Vinteuil’s Sonata*, he sees Odette, and she is forever associated with the secret allure of the piece, becoming a physical manifestation of the sensations and desires the *Sonata* arouses in him. But for the reader, we cannot experience *Vinteuil’s Sonata* in its aural form, only its effects on the characters. Vinteuil and his *Sonata* are fictional creations, there is no ‘real’ piece of music for the reader to hear. It represents the intangible; the essence of feeling and emotion. Might the narrative be inviting the reader to imagine their own *Sonata* from their memories, thus forging their own aural

madeleine? My presentation will detail current findings in understanding the limitations and possibilities of reading fictional music.

Biographical note:

Victoria Kenworthy is a PhD Candidate in the School of Media and Communication at RMIT University. Her current research explores fictional representations of music, inspired by Marcel Proust's *Sonate de Vinteuil*. Victoria completed her M.A. at Monash University in 2013 examining the delayed publication of Irène Némirovsky's novel *Suite française*.

Khan, Razia Sultana

“Surviving Patriarchy: The Matrilineal Mandi Community Struggles to Hold on to its Culture”

This paper will examine how the culture of the matrilineal ethnic Garo community in Modhupur, Bangladesh, is changing due to conversion to Christianity. The Garos have occupied the northern area of Bangladesh since before the 9th century. Their origin and mode of arrival into Bangladesh is debatable but most agree that they are an ethnic group of “Tibbeti Burman” belonging to the Mongolian race. They are a matrilineal community and women have ownership of property. Children adopt their mother clan. During the colonial period Christian missionaries set up missions and succeeded in converting the majority of Garos. Christianity, a patriarchal form, has changed many of the cultural and social rites of the Garos, especially their birth, marriage and funeral rites. The Garos were previously animists and believed that souls or spirits existed not only in humans but also in animals, plants, rocks and in natural phenomena and their worship centered around the seasons and the harvest. They have now moved away from those beliefs and worship in church. This paper will focus on how conversion to Christianity is changing the way of life and the way of thinking of one of the very few matrilineal communities left in the world.

Biographical note:

Razia Sultana Khan is a fiction writer and poet. At present is Professor of English at Independent University, Bangladesh, (IUB). She earned her Ph.D. in Creative Writing from the University of Nebraska –Lincoln (UNL), USA and her M.A in Linguistics and ELT from the University of York, UK.

Kilpatrick, Helen

“Intergenerational and Intercultural (non-) Familial Love and the Word in *Misaki no Mayoiga* (2015) by Kashiwaba Sachiko”

This paper will examine how the word – through local folktales – helps strengthen a (non-) familial love among three intergenerational females from different regions of Japan. The three – an elderly woman, a middle-aged woman and a young girl – are drawn together in Kashiwaba Sachiko’s 2015 novel *Misaki no Mayoiga* (The Magical House on the Cape) when they land in a refuge shelter immediately after Japan’s triple disaster of March 2011 (3/ 11). Each hides her past identity, but their mutual love and affection become reinforced through the grandmother figure’s transmission of the region’s folktales. The act of retelling these local customs and myths gradually helps them rebuild their shattered lives. The retellings not only invoke the tale’s protective mythical beings, but help explain about the demons which have been dislodged by the tsunami. When the latter appear as the woman and young girl’s family members, their newfound love for each other helps them negotiate their way through their own familial ‘demons’. These stories and the events they arouse show how new forms of love and affection can revivify and help overcome previous disappointments and traumas. They attend to emotional well-being and foster a ‘magical’ experience of love by providing a resounding sense of solace and resilience.

Biographical note:

Helen Kilpatrick is Senior Lecturer in Japanese at the University of Wollongong, Australia. Helen is the author of *Miyazawa Kenji and his Illustrators* (Brill, 2013) and several articles on Japanese literature for young people. Her research interests are in gender and subjectivity in modern Japanese literature, visual art and picture books.

King, Emerald L.

“*Meshi kuwanu nyōbō*: Love, Loss and Food (Refusal) in Japanese Literature”

There is a strong tradition in Japanese literature of idealised women who, for various reasons, don’t or can’t eat. This continuum starts with folk tales of ideal brides who don’t eat, such as the one found in the folk tale “*mesihī kuwanu nyōbō*” (lit. the wife who doesn’t eat), and continues through the hungry decades of immediate post war years, to delicate anorexia sufferers grasping for control in the early 2000s. Building on the work of Tomoko Aoyama (Reading Food in Modern Japanese Literature 2008; “Queering the cooking man” 2015), this paper will explore the complex relationship

that exists between women and girls with food (and food refusal) in modern works of Japanese women with particular emphasis on Kōno Taeko (1926-2015), and Kanehara Hitomi (b 1983). In Kōno's 1969 "Bone Meat" a young woman shows her affection for her lover by feeding him expensive meats and shellfish, living off his discarded bones and shells. Their relationship is almost wordless – flesh replaces language in their exchanges. Language is again replaced by flesh in the work of Kanehara, especially in her 2004 novella *Snakes and Earrings* and 2006's *Autofiction*.

Biographical note:

Emerald L King is a lecturer in Japanese at Victoria University of Wellington, New Zealand. Emerald's research interests include violence in text and reading costume as text. She has published articles on both Japanese literature, with a focus on young Japanese women writers, and on Japanese popular culture including manga and cosplay.

Kitson, Michael

“‘This Is Not a Love Song’ or the Negative Capability of John Joseph Lydon”

In 1975, John Joseph Lydon, dyed his hair green, sharpied “I hate” across a Pink Floyd t-shirt, and wore them down London's fashion strip, the King's Road. It was this that brought him to the attention of impresario, Malcolm McLaren, who promptly installed Lydon as leadsinger of his *prêt à porter* punk rock group, the Sex Pistols.

Where the Sixties had been hippies in bellbottom flairs with long hair, professing peace, love, vegetarianism, and marijuana, as punk's belligerent *fashionista* of Seventies' punk, Lydon inverted all this – literally – flairs became stove pipes, sandals combat boots, cotton became rubber and rayon, Johnny's fashion, shorn hair, a garbage bag and safety pins and punk's eros, Bondage and Discipline.

This paper explores Lydon's 'Negative Capability' – an unconscious *detourne* – that made Lydon infamous, his band hated, and seemed to deliver the Sex Pistols, a seemingly inexhaustible capacity to shock and outrage, first London and then the world.

Biographical note:

With a diverse range of scholarly interests, Dr Michael Kitson is an independent scholar, published writer of fiction, film essays and cinema journalism; as well as a career bookseller and university lecturer in creative writing, literature, editing and publishing.

Knight, Kimberley-Joy

“Declaring Love in the Icelandic Sagas”

Gestures played a significant role in Icelandic and Norwegian society, yet their appearance in the sagas has been regarded as muted in comparison to those described in contemporary literary sources from Europe. Nonetheless, the gestures found in sagas associated with love, desire and sexuality, such as handclasps, hair stroking, laying one’s head into another’s lap, holding another’s neck, kissing and embracing are important cultural codes that communicated emotions and give an unparalleled insight into relationships. Such gestures were not impulsive but were regulated by and subject to social conventions. In this paper I will explore how love was expressed and enacted in the Icelandic sagas with particular reference to Monique’s Scheer’s application of ‘practice theory’ to the history of emotions (2012). I will argue that as love is rarely explicitly declared in the dialogue of Icelandic sagas that it is necessary read to “somatic indices” in order to understand the emotional performativity of social practices.

Biographical note:

Kimberley-Joy Knight is a Postdoctoral Research Fellow with the Sydney node of the ARC Centre of Excellence for the [History of Emotions](#). She graduated MA and MLitt in Medieval History from the University of St Andrews and received an Arts and Humanities Research Council (AHRC) doctoral fellowship for her PhD research.

Lally, Katie

“The Technology of Autoerotics: A Systems Theory Analysis of Loving Language”

The merging of love and language is not only poetic but autopoietic; perhaps even autoerotic. As Dominic Pettman's work figures love, language and community as interchangeable titles of the same process, we see a technology that is ever emerging in and through use. Pettman works through systems theory (Luhmann) while considering a “retrofit[ed] eros” so that the question posed in uncovering the relationship between subjectivity and love, and thus an understanding of subjectivity at all, becomes not “what is love?” but “what is loving?”

If we are to imagine love and language not only as one and the same technology, but inherently void of meaning beyond its ever-shifting activity, what might this mean for philology, which has joined the two in a reflexive relationship long before systems theory or hominization (Stiegler) implied their

mergence? Investigating the realm of philology as one in which the reflexivity necessary for understanding human subjectivity is given space to bloom, this paper asks whether it is possible to turn love or loving onto itself in the study of language. If so, how are new subject positions or new subjectivities established in this process and where might it take us in future understandings of love and logos?

Biographical note:

Katie Lally is a PhD student of literature at the University of California, Santa Cruz. Her research focusses on narratives of disease and pathology through a feminist ecocritical lens, with special attention to the function of language. Her current research deals with a literary analysis of Viktor Tausk's life work.

Langan, Cheyenne

"Broken Hearts and Bloodied Hearths: Violent Love, Warring Families, and the Early Modern Stage"

The stages of early modern England were littered with the bloodied and broken bodies of lovers and those caught in the crossfire of love's violence. This paper argues that staged depictions of violence allowed early modern playwrights and audiences to explore violent emotions and acts of violence in a theoretical space that was divorced from reality, and in this way investigate limits of emotion and methods of control. The paper discusses Thomas Kyd's *The Spanish Tragedy* (1582-92), Shakespeare's *Titus Andronicus* (1588-93), and John Ford's *Tis a Pity She's a Whore* (1633), and focuses on the conflict these plays stage between the family unit and the nation. These plays clearly articulate the anxiety that surrounded discourses of emotion, and this paper draws on current scholarship on the history of emotion to explore this anxiety. Humoral theory is particularly relevant, and the paper looks at methods of bodily and emotional control, building on the work of critics such as Michael C. Schoenfeldt's and Gail Kern Paster. Ultimately, this paper looks towards a broader understanding of theatre as a method of control and containment for violent emotions, in particular the violence that accompanies love.

Laurie, Timothy & Hannah Stark

“After the Love Plot: Yorgos Lanthimos’ *The Lobster* (2015)’

This paper seeks to develop a philosophical account of love beyond what Laurent Berlant calls the ‘love plot’ of heterosexual romance. Focusing on the banal violence of coerced coupling and the symmetrical violence of those who oppose coupledness in Yorgos Lanthimos’ *The Lobster* (2015), the paper interrogates the concept of romantic love in three ways. Firstly, it examines the reorganisation of the bodily habitus both through compulsory rituals of courtship, and through atomised practices of self-cultivation oriented against romantic sentimentality. Secondly, the paper examines practices of boundary-making between private and public spaces, focusing on the gendering of privacy and intimacy in both *The Lobster* and Lanthimos’ earlier film, *Dogtooth* (2009). Finally, the paper explores the status of species-being and sexual dimorphism in relation to the non-human animals in Lanthimos’ work, and in doing so links contemporary scholarship more-than-human intimacies with feminist critiques of political community formation and the heteronormative production of sexual outsiders. Throughout, the paper draws on key concepts from the work of Gilles Deleuze, Felix Guattari and Donna Haraway to tease out alternative understandings of love as a collective practice, while remaining attentive to the practical challenges of coupling cultures in everyday life.

Biographical notes:

Timothy Laurie is a lecturer in Communications at University of Technology Sydney. His research areas include gender studies, popular music studies, and contemporary cultural theory.

Hannah Stark is a lecturer in English at the University of Tasmania. She is the author of *Feminist Theory After Deleuze* (Bloomsbury 2016) and the co-editor of *Deleuze and the Non/Human* (Palgrave Macmillan 2015).

Lee, Anne

“El amor y el matador: Love and Bullfighting in est em’s *Golondrina*”

Exotic European locations are not uncommon to Japanese comics for women, but artist est em’s fascination with Spain is notable for its specificity and repetition in her works. This interest has culminated in her ongoing series *Golondrina* (2011), a narrative about a woman’s journey to become a bullfighter.

The protagonist of *Golondrina*, Chica, is a young woman abandoned by her parents. She is determined to commit suicide after the love of her life, Maria, becomes pregnant. A chance meeting with a former matador coach Antonio inspires her to learn the art of bullfighting so that she can have a televised death in the ring that her former lover might see. The multi-layered plot deals both with Chica's frustration with being born a woman and her relationship with the older man Antonio, who is haunted by the memory of letting his star student die in the ring.

Through complex, cross-generational relationships, *Golondrina* addresses the darker side of love, both romantic and otherwise. By examining how love and the word are queered in Chica's relationships with Maria, Antonio, her parents, and bullfighting, this paper seeks to add to the growing field of scholarship on cross-generational and cross-cultural Japanese comics for women.

Biographical note:

Anne Lee is a PhD candidate at the University of Queensland. Her research interests include Japanese literature and popular culture, particularly intertextuality in comic books for girls/women.

Lucas, Rose

"In the beginning is Love: Poetry and the logos"

The Gospel of John famously asserts the creative primacy of the *logos* – the word which not only set everything in motion but was in fact synonymous with the divine creator. In this non-theological paper, I will argue that such a notion of the primacy of the *logos* is inevitably linked to the concept of love – where love is understood as the fundamental human capacity and need for connection. Love is the word which draws the other into relationship. Even if that relationship is conflicted and the other is repudiated, the operations of the word draw us all into the complex fabric of self, other and the possibilities of *communitas* – the heartbeat of experience.

Poetic language provides a hovering on the word. Through its intensity and focus it brings its reader into a state of attentiveness – not only to the external world but to the language which both reflects and formulates that world. In this paper, I will consider both the opening of the Gospel of John and two poems – one by Mary Oliver and one of my own – as texts which demonstrate this idea of attentiveness to both word and world and poetry's inherent capacity for articulating the linkages of love.

Biographical note:

Dr Rose Lucas is a poet, critic and academic. Her poetry collection *Even in the Dark* (2013) won the Mary Gilmore Award, and her next collection, *Unexpected Clearing*, is due out with UWAP in February 2016. She works in the Graduate Research Centre at Victoria University and supervises in the area of creative writing and literary studies.

Magee, Paul

“What Eliot, Pound and Hemingway Cut Out”

Pound struck a pencil through the lines in *The Waste Land* manuscript that referred to the writing of bad poetry. Similarly, his mentee Hemingway cut a description of poor novel-writing from *The Sun also Rises*. In both cases, it was a character in the text (Fresca, Jake) who was described writing poorly, not the author himself. What intrigues me is the possibility that the passages were cut as unfortunate self-reflections. I proceed to suggest that self-critical voices accompany literary composition, at times make their way into the manuscript and in happier cases are cut. In my paper I will attempt to demonstrate these claims, both in regard to the two texts above (pointing, for instance, to the fact that Jake at that point in the manuscript’s history was still called ‘Hem’), and through reference to an archive of interviews with major contemporary poets gathered in the course of the 2013-6 ARC Discovery Project *Understanding Creative Excellence: A Case-Study in Poetry*. This will involve speculating about what an imperative to cut disguised, authorial self-evaluations, negative and positive alike, implies about the voices one draws on to produce literature, some of which have eventually to be excluded from the finished text.

Biographical note:

Paul Magee studied in Melbourne, Moscow, San Salvador and Sydney. His books are *From Here to Tierra del Fuego* (University of Illinois Press, 2000), *Cube Root of Book* (John Leonard Press 2006) and *Stone Postcard* (John Leonard Press 2014). Paul has published widely on poetic composition and critical judgment. He teaches poetry at the University of Canberra, where he is Associate Professor.

Maling, Caitlin

“Love and Pastoral in the Work of Randolph Stow”

Since his death and with the re-release of his major prose works in 2015, overdue contemporary critical attention has begun to be paid to Randolph Stow's novels, however as in his lifetime his poetry remains relatively neglected. The criticism that does exist mostly centres on Stow's relationship to place, often considering how Stow interacts with the pastoral, both in terms of his poetics but also his biography as a member of a regional Western Australian pastoral family. Relation of place to Stow's work subsumes consideration of most others aspects of his poetics. For example, in the most lengthy treatment of Stow's love poetry, Fay Zwicky (1989, p. 29) states that for Stow place actually occupies what was 'once occupied by the attainable, desirable She in love poetry'. Yet of all his work Stow has stated that he considers his love poetry to be his best work, although it is amongst his most private and, to some, inaccessible work. This paper reconsiders Stow's love poetry, interrogating how it interacts with the pastoral. Many of Stow's poems display classic tropes of pastoral love poetry, incorporating shepherds and pastoral life. The paper aims to show how in these poems Stow develops a uniquely Australian pastoral language of love.

Biographical note:

Caitlin Maling is doctoral candidate at the University of Sydney, her work examines comparative ecopoetics of the US and Australia. She has also published poetry throughout Australia and the USA, including two volumes with Fremantle Press.

Martin, Phillipa

“‘Literary’ Crime Fiction – an Analysis”

My presentation will examine the notion of the “literary” crime novel, an area that does not seem to have been widely researched. While many academics have written extensively on genre (e.g. Berges; Black; Connelly; Danytė; Horsley; Marcus; Merivale; Newton; and Young) and experts such as Bordieu and Sartre have defined the literary in various ways, the marriage of the two concepts has not often been investigated.

“Literariness” is generally acknowledged to be a matter of opinion, yet there are also some ‘checklists’ that are essential to making literary judgements based on elements such as voice, language, style, thematic messages, characterisation and broader sociological messages. I will argue

that although literary novels and popular novels are usually described as diametrical, “literary” actually forms a continuum, where some works can be considered more literary than others.

I will examine Liane Moriarty’s *Big Little Lies*. While on the surface this book is “popular” fiction (it’s even written by a best-selling author) when we break down some of the elements that are classed as “literary” *Big Little Lies* actually fulfils some of the criteria. The repercussions of looking at the “literary” as a continuum will affect the way genre fiction is studied.

Biographical note:

Phillipa (PD) Martin is the author of five traditionally published crime fiction novels featuring Aussie FBI profiler Sophie Anderson. These novels were published in Australia from 2006-2011 and have also been released in another fourteen countries. In 2015 she started her PhD at the University of Adelaide, examining the notion of literary crime. www.pdmartin.com.au.

Mayabadi, Farzaneh

“Representing Iran and Iranians through a Reworking of *One Thousand and One Nights* in Australian Children’s Fiction”

The focus of my research is the representation of Iran and Iranians in Australian literature, asking to what extent this representation corresponds with postcolonial theory. In this paper, I will illustrate this argument by a reading of *Dreaming of Djinn* (2013), a speculative fiction for children. It is an anthology of eighteen short stories edited by Liza Grzyb. My analysis of this anthology will be based on three stories that are most relevant to Persia and Persians: “The Dancer of Smoke” by Joshua Gage, “Harmony Thicket and the Persian Shoes” by Havva Murat and “Romance of the Arrow Girl” by Richard Harland. In this paper, I will investigate how these stories can be understood in relation to postcolonialism, feminism and gender roles. I will also examine to what extent the process of retelling the stories and motifs of *One Thousand and One Nights* in *Dreaming of Djinn* corresponds with John Stephens and Robyn McCallum’s argument that the retold stories, which have a strange “physical and social setting” but are still familiar in Western culture, present a ‘Western metaethic’ (229).

Biographical note:

Farzaneh Mayabadi is a PhD student in the University of Wollongong. Her current project is “Representation of Iran and Iranians in Australian Literature”. Her Master thesis (UOW) on

connections between Thomas Hardy and John Stuart Mill's views on the position of women in society was passed with Special Commendation for Outstanding Thesis.

McAvan, Emily

“‘Still We Long To Feel’: Reading the Love Event in *The Passion*”

In this paper, I will examine Jeanette Winterson's novel *The Passion*, arguing that it provides a unique ethics of love in the way that imagines encounter and fidelity. I will use the work of French philosopher Alain Badiou as a window for understanding the ethics of love at work in Winterson's novels, as well as their religious resonances. I argue that the relationships in the novel between Villanelle and The Queen of Spades, and Henri and Villanelle, imagine love as a kind of truth-procedure, in which the love event must be accepted in its entirety, with a kind of fatalism as to the consequences - otherwise, for Winterson, it is not a true love at all. Love opens up an excessive and potentially harmful dimension of life, and yet as Henri puts it, “still we long to feel.” Love, whose model is religious love in *The Passion*, is sublime in Winterson's work, and transforms the very possibilities of everyday life. Sitting at the boundary between religious and irreligious, Winterson continually collapses the opposition between transcendent and immanent.

Biographical note:

Emily McAvan teaches in the College of Arts at Victoria University in Melbourne. Her first book *The Postmodern Sacred* was published in 2012, and she is now working on a new book on Jeanette Winterson. Her work has been published in numerous journals including *Literature & Theology*, *Critique: Studies in Contemporary Fiction* and *Journal of Postcolonial Writing*.

McLaren, Mary-Rose

“Where oh Where is Love? The Fifteenth-century London Chronicler's Worldview”

In fifteenth-century London chronicles love is notably absent. This is despite a plethora of other material appearing in the chronicles, ranging from the price of pigeons to the details of coronations. These early vernacular literary texts were written by members of the rising merchant class for whom ownership of a chronicle was an indicator of status and emphasized engagement with the community. Effectively, they provide snapshots of fifteenth-century life.

This paper will explore what the absence of love in the chronicles means, and ask where love fitted

into the everyday experiences of fifteenth-century Londoners. One of the few appearances of the word is in relation to the 'love-day' of 1458, a contrived public event to reconcile warring factions. It will discuss the 'love-day' orchestration, Henry VI's choice of 'love' to describe that event, and the ways in which the chroniclers use and respond to the word. In order to contextualize this understanding, it will compare the London chronicles to the Paston letters – family letters written during the same period. This paper will question whether love, as we know it, and as it appears in chivalric literature of the time, did in fact exist.

Biographical note:

Mary-Rose McLaren did her Ph.D on fifteenth-century London chronicle manuscripts and has maintained a research interest in this area. She is a senior lecturer in the College of Education at Victoria University, Melbourne, where her teaching focuses on Drama, creativity and pedagogy.

Menegbe, awam David

“Interrogating Inikpi Agape Love for Igala Race”

The word love was used around the 12th century for the first time. It originates from the old English *lufu*; which is similar to old high German *luba* - love, Old English *lēof* - dear, Latin *lubēre*, *libēre* - to please. Love is a strong affection for another based on kinship or personal relationship. Love can grow out of affection, tenderness, admiration, common interest, devotedness, fondness, passion, sexual desire and so on and so forth. There are four basic types of love. They are *phileo*, *eros*, *storge* and *agape*. *Agape* speaks of the most powerful, noblest type of love: sacrificial love. *Agape* love is more than a feeling; it is an act of the will. It is the kind of love *Inikpi* demonstrated towards the Igala race. This paper shall look at love from a fairly general perspective. We shall dwell on the *agape* love *Inikpi* demonstrated to Igala; as it is documented in the plays and prosaic narratives of well-known Nigerian Scholars. The paper concludes with an advocacy for the demonstration of this kind of love by all, for the world to become a more all-inclusive habitat for humankind.

Biographical note:

Prof. A. D. Menegbe is an international scholar of high repute. He has organised both International and National conferences. He has edited scholarly peer reviewed journals and books. He has been Head of Department, Dean of Faculty, Dean Students Affairs and member of the Governing Council of his University several times.

Milner, Evan**“‘Craving to Communicate’: Walter de la Mare’s Hermeneutics of Love”**

In a lengthy critical essay included in his 1943 anthology, *Love*, Walter de la Mare writes that the lover's “craving to communicate what no mere words unaided can” is analogous to the poet's struggle to communicate his intentions to a reader. For authors, as for lovers, “our master words are richly autobiographical” because “memories and emotions cluster about them”. The reader of a work of literature must struggle, like the addressee of the lover's plea, to navigate between meanings both public and private. As de la Mare puts it, “sighs elude ink”, but ink nonetheless elicits sighs.

In recognizing the importance of the affective power of words, de la Mare, best known as a poet and author of children's stories, was far in advance of his contemporaries among professional scholars and critics (especially the New Critics), and his work points ahead to theories of affectivity that arrived decades later.

This paper considers de la Mare's ideas about the affective power of words, comparing his perspective, as a poet, to the ideas of professional critics of his time and since, and identifying in his work a hermeneutics of love.

Biographical note:

Evan Milner is PhD candidate in English Literature at the University of Wollongong. His research examines how the concept of tradition has been understood and used in literary criticism and scholarship. Other areas of interest include travel writing, and literary hermeneutics.

Morris, Meaghan**“In and Out of Love: Moments in Journalism, Theory, and Management”**

This paper will reflect on some changing institutional contexts in which an initial condition of ‘love and the word’ may become something more like hate or boredom or indifference to the word. Drawing on three different moments of my professional experience, I will explore this question by considering how three genres of writing that I used to love practising—the film review, the academic ‘theory’ essay, and the strategic plan—were resituated in the intolerable zone by organizational changes. My larger questions relate to the problem of passion's survival in academic life today.

Biographical note:

Meaghan Morris is Professor of Gender and Cultural Studies at the University of Sydney. The paper draws on experiences as film critic for the *Sydney Morning Herald* and *Australian Financial Review* (1979-1985); small journal editor and contributor as reflected in my books *The Pirate's Fiancée: feminism, reading postmodernism* (1988) and *Identity Anecdotes: Translation and Media Culture* (2006); and as inaugural Chair Professor of Cultural Studies at Lingnan University, Hong Kong (2000-2012).

Muecke, Stephen

"Love and the Demos"

Some protest movements around the globe have been deploying a rhetoric of love to make themselves feel less vulnerable to the cynical languages of neo-liberal economics and managerial control. Often they involve youthful energies, from the Occupy Movements of 2011, to 'Feel the Bern', to the Nuit Debout movement in France this year.

My own research has focussed on an anti-gas mining protest in Broome, Western Australia. In the wake of violent confrontations with police, the demonstrators suddenly changed tactics and used the occasion of Mother's Day 2011 to offer the police flowers, soliciting their protection by including them within a "We love Broome" sphere of influence.

Wendy Brown's recent analysis of how the 'demos' is being undone goes some of the way towards rebooting the vocabulary of social analysis. The 'society' that seeks 'our' participation in ever narrower ways, sees burgeoning underneath it a revolution that refuses the language in which that participation is permitted. Love is one of the words that creates the 'public feelings' (Lauren Berlant, Katie Stewart) uniting this youthful growing society, with its protective bubble that deflects and disarms the order words of a deflating global modernity.

Biographical note:

Stephen Muecke is Professor of Ethnography at the University of New South Wales, Sydney, and a Fellow of the Australian Academy of the Humanities. He works with Indigenous groups in Broome (a recent book is *The Mother's Day Protest and Other Fictocritical Essays* (Rowman and Littlefield International, 2016).

Noor, Obais

“Love in Sufi Poetry: Spiritual Paradigms”

The present paper intends to explore the Sufi notion of love as a spiritual concept and its expression in poetic compositions with special reference to the writings of Rumi. His compositions are regarded as the high water mark of Sufi literature. The following lines strike the keynote of his thought:

The creatures are set in motion by Love,
Love by Eternity-without-beginning...

Rumi's philosophical thought is comparable to Shams-tabrez. However, even before Rumi, Ahmad Sam'ani in the eleventh century wrote a 600-page discourse on the ninety-nine beautiful names of God. Sam'ani understood love as an immediate corollary of *tawhīd*. The Sufis described their love for God as 'ishq' and in his spiritual masterpiece, the *Masnawi*, Rumi attempts to establish the fact that “God is known primarily through love”. Farid-al-Din Attar (d.1220) wrote his *shahada* (testimony of faith) as “la ilahailaishq” –No God but Love. But, Rumi went a step further to conclude that God is actually indefinable. However Rumi upholds love and addresses God as “the Sultan of Love” in his *Divan*. The present paper intends exploring the Sufian understanding of love that emanates from such works.

Biographical note:

Obais Noor completed his graduation from Govt. College Malerkotla in 2008 and post-graduation from the Department of English, Punjabi University Patiala in 2012. After that he joined University College of Dhillwan as Instructor of English in 2013 and has three years teaching experience.

O'Connor, Dee, Christine Robinson, & Linda Cranley

“Love in the Classroom. Pre-Service Teachers' Perspective on their Role within Children's Rights and Need to be Loved”

Love in the classroom is important as an empowering agent of children's well-being and achievement. This poses a challenge for many Early Childhood Teachers as they strive to meet the emotional needs of children within a professional care based relationship (Goldstein, 1999). This is further complicated by recent events in the uncovering of child abuses within educational institutions (Walsh & Brandon, 2012); which has created tensions within touch and comfort, both previously available as expressions of love and care. This research presents Pre-Service teachers

perspectives on love in the classroom; their definitions, their visions of how it can be actualised and their fears within this context. Understanding Pre-Service Teachers perspectives on their role within children's right to love provides interesting and valuable insights into a key tension within contemporary Australian life. It also supports understanding of how best to support their evolving pedagogy in order to achieve authentic practices that both support children's emotional needs while responding holistically to the changing societal landscape.

Biographical notes:

Dee O'Connor is an Associate Professor of Early Childhood Education and Care at The University of Notre Dame, Australia. She is also Associate Dean of Teaching and Learning for The School of Education. Her research interests include holistic child development, creativity development, freedom in childhood, democracy in classrooms and play as children's developmental vehicle.

Christine Robinson is the coordinator of the early childhood programs at The University of Notre Dame, Australia. Christine's research interests incorporate holistic well-being, spiritual development, play & pedagogy and Early Years policy in practice.

Linda Cranley is a lecturer in Primary Education at The University of Notre Dame, Australia. Her research interests include student well-being, literacy and the impact of standardised testing on students, teachers and parents.

Ovens, Michael

"Loving Thy Enemy: Passion, Reason, and the Early Modern"

Love has not always been associated with peace. From Augustine to Aquinas, love was understood to be a 'disposition of the heart' which was largely independent of the actions of the body. The conceptual overlaps between love and violence permitted by this understanding, whereby one could 'love thy enemy' while simultaneously seeking their death, proved fertile ground for complex discussions of the relationship between love and hate, or romantic/fraternal courtesy and martial chivalry, in medieval romances of the twelfth and thirteenth centuries. The influence of Aristotle and his negative valuation of love madness in the later Middle Ages, however, contributed to a gradual transformation of love from an ethical locus to a distraction from the rational workings of the mind. Love, forced into a liminal place outside the dichotomy of emotional barbarism and rational civility, came to be associated with non-violence, such that loving one's enemy came to mean doing them

no physical harm. The corollary to this position – that violence indicates the absence of love – continues to shape Western representations of violence into the twenty-first century.

Biographical note:

Michael Ovens is a doctoral candidate currently based at the University of Western Australia, where he is writing his dissertation for the Centre for Medieval and Early Modern Studies. Fascinated by the relationship between philosophy and culture, his research explores historical connections between these two intellectual poles through the medium of literary criticism.

Pawliez, Myreille

“Michèle Mailhot and the Love of Words”

In her home province of Quebec, Michèle Mailhot was awarded major prizes for some of her literary works, which spanned three decades (1964 to 1990), and was also nominated for the prestigious Canadian Governor's Prize. However, her talent and contribution have been largely overlooked. In my presentation, I propose to discuss what words and literary writing signified for this author of seven published novels and two journals; and to examine what words and literary writing meant for her as a writer, as well as how some of her characters perceive words and/or writing. Adopting a close textual analysis of both her literary writing and interviews, I aim to demonstrate and explain her love for words and to delineate the difficulties inherent in literary writing as expressed through her own experience and as voiced by some of her characters.

Biographical note:

Dr Myreille Pawliez is a Senior Lecturer in French at Victoria University of Wellington. She has written journal articles and a book, and presented talks looking at Michèle Mailhot's literary work from various angles. She has conducted research on narrative structure, characterisation, space, Quebec Catholicism, and 1960s political violence in Quebec.

Pinkert, Anke

“Quiet Love: Meditation as Relational Practice in the Prison Classroom”

Cultural theorists often warn us that compassion and love entail risks. Especially in contexts where power is unevenly distributed, the call for love can be a measure of dominance that enforces existing

hierarchies. In other words, these critics remind us that affirmative affects, such as love and compassion, have the ‘capacity to wound’ (Sennett), unless they are accompanied by (word-based) critical self-reflection (Adorno). In this paper, I explore love, and more specifically ‘non-verbal/unspoken love’ as a relational practice. Focusing on the prison classroom, I examine “silence” as a pedagogical alternative for learners “to act in concert” across social rifts (Butler) -- to undermine the status quo and to do so with love. Based on the experience of co-hosting a meditation group as part of a college education program at a high medium security prison, I discuss the transformative effects of contemplative practices. Participants in the group came from different social and ethnic backgrounds. We tend to associate a zero degree of excitation, and thus perhaps passivity, with meditation. However, drawing on the input of the incarcerated men, I show that regular sitting practices allow learners (students and teachers) to engage more fully in the world, if not to change it.

Biographical note:

Anke Pinkert is an Associate Professor of German & Cinema Studies at the University of Illinois and a faculty affiliate of the Education Justice Project at U of I. She is the author of *Film and Memory in East Germany* (Indiana UP, 2008) and has written widely on post-Holocaust memory and carceral culture.

Razzari Elrod, Eileen

“What We Talk about When We Talk About (a Pedagogy of) Love”

Though not discussed in teaching handbooks, love is a commonplace but often problematic, undefined or dismissed part of teaching. A thoughtful approach to a pedagogy of love—one that empowers and enriches teachers and learners—relies on a complex set of contexts, including a commitment to conflict, difficulty and discomfort. By acknowledging that teaching occurs in and is in part about the complicated relational space of learning, teachers and learners begin to realize social change as the aim of education. Drawing on work with teachers across disciplines and experiences of classroom conflict as a teacher of U.S. multicultural literatures and women’s studies, I will explore overlapping frameworks for pedagogies of love, conflict, difficulty and discomfort, and reflect on challenges of enacting such pedagogies. Diverse contexts—Freire, bell hooks and Parker Palmer; research in education and cognitive science on emotion and learning (D’Mello); antiracist and feminist pedagogical discussions of safety versus risk, belonging versus unbelonging and the role of empathy in teaching for social change (Boler, Leibowitz, Zembylas) —acknowledge the emotional,

social and political complexity of the classroom, suggesting that deep learning and social change may depend upon classroom conflict.

Biographical note:

Eileen Razzari Elrod, Santa Clara University, Professor of English and Women's and Gender Studies, Associate Vice Provost for Faculty Development. Her scholarly work, including *Piety and Dissent* (U Massachusetts P, 2008) explores religion in American literature, with a particular focus on the roles of race and gender in contested notions of American identity.

Scrolavezza, Paola

"Bodily Memories: the Language of Love in Hiromi Goto's Chorus of Mushrooms"

Discovering the differences between oneself and the other is an essential step in the process of identity construction: in *Chorus of Mushrooms* (1994), Japanese Canadian writer Hiromi Goto explores the role that both ethnicity and the intimate relationship with other women – mothers and grandmothers – play in the process of identity formation. Here, a sansei (third generation) Japanese Canadian, Muriel/Murasaki, discovers her ethnic self through the memories of her grandmother (an issei, first generation), memories embodied in Japanese foods, i.e. flavor, color, smell. The nisei (second generation of Japanese Canadians) – in the novel, Muriel/Murasaki's mother – have experienced internment in concentration camps, i.e. exclusion, this leading to a denial of their ethnicity. While this experience remains inscribed in their bodies, at the same time, their painful memories have been kept unspoken for a long time. This talk will point out how the sansei, forced to assimilate to their host countries, developed a deep interest in Japanese culture, and succeeded in reviving previous generations' memories – regarding both emotional scars and sensory experiences – by giving voice to previously silent (female) subjects.

Biographical note:

Paola Scrolavezza, translator and literary critic, is Associate Professor of Japanese Literature at Alma Mater Studiorum University of Bologna. Her research and teaching interests include women's literature, modern and contemporary Japanese literature, Tokyo urban space through literature and film.

Sefton-Rowston, Adelle

“To Smite and be Smitten: Race Relations and the Transformative Power of ‘The Word’”

According to Australian Indigenous poet Samuel Wagan Watson, “anyone who writes a death threat utilises the same passion that can compose a love poem” (*Love Poems and Death Threats*, 2014). Politics of love *and* anger are necessary for a reconciliation movement that is not built upon idealist neo-colonialist assumptions but meaningful collaboration that respects Indigenous epistemologies. Literature offers a template for such politics to be first written, textually, as characters encounter each other in creative realms, and are more open to forgiving relationship’s trials and errors. This paper explores the possibility of intercultural catharsis through literature in Tony Birch’s *Ghost River* (2015). In this text, the River metaphorically represents healing of Indigenous and non-Indigenous relations and presents reconciliation as intimate ‘witness’. At the same time, Birch protests the denial of Indigenous sovereignty, offering paradigms of redemption through postcolonial understandings of place. Bodies are written as more than a site of love and forgiveness – as Birch’s characters smite the physical, social, cultural and historical distances between bodies to create ideological proximity which significantly implicates the larger social and cultural body his writing represents, shapes, transforms.

Biographical note:

Adelle lives in Darwin and has lectured in Common Units and Literary Studies at Charles Darwin University. She completed her PhD in Literary Studies at Deakin University in 2013 and has gone on to win the NT Literary Awards essay prize (2015 & 2016). She has published critical essays, short stories and poetry.

Shaw, Jan

“Female Declarations of Love in Fifteenth-century English Romance”

This paper considers declarations of love by women in a selection of fifteenth-century Middle English romances. In the cultural space of medieval England women were not encouraged to be proactive in pursuing their love interests. Powerful discourses of philosophy, medicine and the church weighed heavily and negatively on women’s expression of love and desire. Medieval romance, however, is an imaginative literature that often tells a different story. Middle English romance, in particular, betrays a strong alternative trajectory of feminine voice and agency that would be transgressive if played out in the real world at that time. This presents interesting tensions between fantasy and reality for

medieval women. This paper reads these tensions through Monique Scheer's theorisation of emotions as bodily practices. Scheer argues for a 'mindful body', in which the mind, the body and social relations are mutually embedded and socially and historically located. In this view, habituated processes, including emotional arousal, are informed by past experiences that mould interpretive frames. At the same time, however, tensions can arise between individual awareness and social/cultural expectations, which can lead to friction and potentially change. This paper considers the tension between literature and life in relation to this productive tension between habituated and critical response.

Biographical note:

Dr Jan Shaw is a senior lecturer at the University of Sydney. Her research interests include Middle English literature, women in medieval romance, and cross-cultural exchange in the later Middle Ages.

Singh, Athina Bakirtzidis

"Memorial of Love: Mnemography as the art of Family Memoir"

Trauma can silence an individual through fear, loss and not having a safe avenue to express traumatic past events. Those past events may be internalised and not processed or healed. Oral history, personal narrative and memoir give an individual the opportunity to be heard, to express their feelings about these past events, allowing silenced voices to be heard. Sometimes it is the society or the political environment that causes the silencing, sometimes it may be unsafe to discuss past events. There may be disapproval and stigma around discussing taboo topics. Only when there is a change in government, is there opportunity to break the silence. Other times, even this is not enough to make victims feel safe enough to speak as times can change and the government can shift back to past ideologies. Some victims may never feel safe enough to share their traumatic memories. The use of oral history research is explored as an avenue for the healing of past trauma and engaging trauma victims.

Biographical note:

Athina is a PhD student completing a memoir using oral history interviews and has an interest in testimony, creative writing and poetry.

Sittirak, Sinith

“Reading Love, Reading Life: Re-reading a Thai Grassroots Activist’s Archives and Diaries”

“I want to see justice happen in this country. At first, I do it for my family. Later, I think about other [suffering] people all over the country. I don’t care whether I die. Let the lesson pass on to the next generation” (Pornpet Meuansri, 1988).

I am inspired by the story of a woman who fought against the Thai government for her land rights, her struggle suddenly ending when she was brutally killed. What she left behind were her 400 petitions, diaries, and other records. I focused my study on her diary as I believe, along with Beattie, that they are “a rich source of information for historians and other scholars because they contain details of everyday life in different times and places that may otherwise have gone underrecorded,” (2009:83).

My study seeks to reveal the various layers of Pornpet’s ‘**meaning of love**’ written in her first diary of 1965, i.e. her care and concern for family, her in-depth belief in Buddhism and her tireless and unrelenting commitment to pursue justice. Particularly, the study aims to articulate the philosophy and practice and the process of re-reading and learning to read the ‘silence’ in her text through an Irigarayan lens.

Biographical note:

Sinith Sittirak recently received her PhD in Human Geography from Victoria University of Wellington, New Zealand. Currently, she teaches at the MA program in Women, Gender and Sexuality Studies at Thammasat University.

Smith, Jenny

“Such Shaping Fantasies: Lunacy, Love and Metaphor in *A Midsummer Night’s Dream*”

“*The lunatic, the lover and the poet/ Are of imagination all compact...*”

Shakespeare’s Theseus voices a common Renaissance view of Plato’s *enthousiasmos*, seeing similarities in how the mind behaves when affected by the moon, by love, and by language. The lunatic, the lover, and the poet all see more than is ‘really there’, or rather, more than is apparent to minds not so affected.

At first glance this would appear to be an Aristotelian-inflected view of mania as cognitive impairment, rather than as Platonic cognitive enhancement. However, while the appearance of cognitive impairment drives the comedy, a more positive view of mania is suggested by Shakespeare's use of the different lunar personae invoked (Diana, Hecate, Phoebe), of the lovers' experiences, and of the different associations of words through metaphor. The cumulative effect, I argue, is to show mania as an extension of 'cool reason' rather than a departure from it.

This paper discusses this view of mania in light of contemporary rhetorical treatises, to explore mania's possible place in a Renaissance theory of mind that positions imagination as inherent in cognition, foreshadowing modern cognitive science.

Smith, Lesley Ann

"Achieving the 'Happily Ever After' in Popular Romance Fiction"

Popular romance fiction is characterized by a central love story and an emotionally satisfying ending. Aspiring writers use plot guides and other structuration tools to develop their stories but these aids often fall short of the mark. While narrative structures for individual protagonists in fiction have been described they do not specifically address a central love story or the interdependence of the narratives for the male and female protagonists in popular romance fiction.

The aim of this study is to reach a fuller understanding of the complexity and creativity of the genre. Through engaging with structuralism and cognitive poetics, this paper proposes a narrative structure for the interdependent journeys of the main protagonists in popular romance fiction. The narrative structure is being developed, tested and refined through the creative practice of plotting and writing a popular romance novel and through the examination of the practices of structuration promoted in widely-used plot and story development guides.

For creative researchers, the tool provides a framework for addressing a research question as a prelude to the creative writing stage. It also provides a framework for analysing works of popular romance fiction that supports scholarly investigation in single text and single author studies.

Biographical note:

Lesley Ann Smith is doctoral candidate in creative writing at Curtin University, Australia. She also writes popular romance fiction and is published in short fiction. More information is available at The Writing Network – Curtin University and @lesleyannwrites.

Sokolova G., Anna V.

“Enhancing Intercultural Awareness of Mexican English-language Learners by Reading Chicano Humorous Literature”

Language students are expected to be conscious of the fact that the target language is an expression of the culture of those societies where it is used in everyday communication. Using literary texts is an important means of fostering and developing the learners’ intercultural awareness. Chicano literature (written by those authors of Mexican origin who permanently live in the USA) can be of special help in this process. Chicano writers’ experiences in their daily encounters with the North American culture can make it easier for language learners in Mexico to explore and understand this foreign culture, and to overcome their own prejudices and stereotypes towards it. Thus, a study was conducted among Mexican university language students to examine the possibility of increasing the learners’ intercultural communicative competence through reading literary texts. The survey participants responded to a questionnaire related to the concept of culture and their knowledge of the target culture. They also read and discussed humorous short stories written by a Chicano writer paying special attention to different cultural topics covered in them. On the whole, the study has shown that the learners’ sociocultural characteristics and experiences have an enormous impact on their perceptions of the North American culture.

Biographical note:

Anna V. Sokolova G. holds a PhD in Social Sciences and works as a language teacher at the Metropolitan Autonomous University, Mexico City. Her fields of research interest are sociolinguistics, discourse analysis and cultural aspects of additional language learning. She has published some articles and a book on language teaching.

Stanford, Alice & Eiko Yachimoto

“Love and Life in Renku Cosmology”

In this presentation Eiko Yachimoto and Alice Stanford will use the example of Primavera, a 36 verse renku constructed by Eiko largely using haiku or adaptations of haiku written by the foremost Taisho and early Showa female haiku poet, Sugita Hisajo, to discuss the nature of renku. The paradoxical effects created by a predictable structure (in which moon and blossom verses as well as seasonal and non-seasonal verses appear largely following a prescribed pattern), and a determinedly anti-narrative, non-chronological approach will be explained. Examples of various linking devices will be

given to demonstrate how the white space between each link organically recontextualizes what has gone before to produce a constantly shifting, breathing sense of the world. Renku is usually an improvised and collaborative form of poetry which depends upon and fosters the live participants' sensitivity to one another. As such it exemplifies the conference theme of Love and the Word. In the case of Primavera, the collaboration first took place between Eiko and Hisajo then between Eiko and Alice, and it is no less a labour of love.

Biographical notes:

Eiko Yachimoto graduated from both Sophia University and the University of Minnesota. She is a veteran renku poet, haikai translator, competition judge and editor. Her work has appeared widely in both English and Japanese and she led numerous live and online renku sessions. Eiko's favourite haiku poet is Sugita Hisajo.

(Susan) Alice Stanford has a two-decade long interest in haikai. She has won various awards for her own haiku and published a book of haiku, *The Neon City* in 2008. She was awarded a PhD for Innovation and Constraint: the Female Haiku Poet, Sugita Hisajo, and Hototogisu Haiku, in 2015.

Suter, Rebecca

"An Ojisan and a Gentleman: Cross-generational Occidentalism in Ono Natsume's Manga"

Crossing boundaries through romance is a staple of Japanese girls' comics; while much has been written on national, social, and gender confines, less explored is the theme of cross-generational love. To address this gap, this paper examines Ono Natsume's *Ristorante Paradiso* (2005). Ono made her debut in 2003 with *La Quinta Camera*, a web manga that narrates daily life in a shared apartment in Italy; with the penname Basso, she also publishes a series of manga focusing on relationships between attractive Italian young men.

Ristorante Paradiso tells the story of Nicoletta, a 21 year-old girl who works as apprentice chef at a restaurant in Rome. Captivatingly exotic to the Japanese reader, the restaurant has another peculiarity: all waiters are fashionable middle-aged men, and the business profits from marketing their charm to its younger, female clientele. The plot centres on Nicoletta's unrequited love for Claudio, a divorced man in his fifties. Examining Nicoletta's attraction to Claudio and Japanese readers' infatuation with Italian language and culture, the paper sheds light on the intersection of cross-cultural and cross-generational love and word in girls' *manga*.

Biographical note:

Rebecca Suter is Senior Lecturer in Japanese Studies at the University of Sydney, working on modern Japanese literature and popular culture. Her publications include *The Japanization of Modernity: Murakami Haruki Between Japan and the United States* (Harvard 2008) and *Holy Ghosts: The Christian Century in Modern Japanese Fiction* (Hawaii, 2015).

Taveira, Rodney

“‘A young woman is a conduit’: Remediation as Lover’s Discourse in Rachel Kushner’s *The Flamethrowers*.”

Novelist Rachel Kushner “curated” an “Art and Photography” portfolio for *The Paris Review* (Winter 2012); it reads like a catalogue for Kushner’s museum of inspiration for *The Flamethrowers* (2013). It features a photograph of an unnamed woman in war paint with tape over her mouth. The photograph later appears as the novel’s cover and provides a visual figure for Reno, the novel’s narrator. I will explore Reno’s intimate relations in the 1970s New York art scene, the trans-Atlantic stages of material transformation (rubber in South America; tyres in Italy; money in New York), and the remediation of *Anna* (Grifi & Sarchielli, 1975) as “the demand for love” that Kushner declaims in her “appeal to images” in *The Paris Review* portfolio. “These fragments of discourse can be called *figures*,” says Roland Barthes of the “outbursts of language” that comprise “a lover’s discourse.” Following Barthes, I argue that *The Flamethrowers* can be read as a series of ekphrases of the lover’s discourse between word and image. This relationship, like that between Reno and her lover, and what Kushner ponders as the Futurists’ incapacity to build the things they drew, is a productive failure that demonstrates the vexatious viscosity of the contemporary novel.

Biographical note:

Rodney Taveira is Lecturer in American Studies at the United States Studies Centre at the University of Sydney. He publishes on fiction, television, and the interrelation of cinema, photography, painting, and literature. He is completing a monograph, *Novel Vision: The Graphic Impulse of Contemporary American Fiction*, which argues that postwar American fiction authors a history of visual culture.

Tian, Zhuoling

“Exoticism or Eroticism: Representation of Chinese Women in Chinese Australian Writing”

This paper looks at the representation of Chinese women in Chinese Australian writing. In Australia, the figure of the Asian woman is represented in highly sexualized and contradictory ways – as exotic and erotic. Because the exotic/erotic figure of the Asian woman has been deeply entrenched in the Australian imaginary, many writers have directly addressed this stereotype by emphasizing rather than reducing the demonic qualities of the China doll or dragon lady. Through the stories of the everyday experiences of Asian women in Australia, the emphasis of this paper will be shifted from the external conditions that shape communities and from which individuals come to understand themselves, to an imagined, internal self, shaped by the protagonists’ desires and aspirations.

The relationship between Chinese femininity and Chinese sexuality is often confused and so are the themes of exoticism and eroticism. Images of Chinese femininity have always been popular but their ambivalent identity and exotic sexuality becomes the primary selling points. I will argue the mode of stereotyped address and refigure images of Chinese exotic from a form of early colonial expression with pre-existing meanings and signification to a modernized image of self-representation and female subjectivity.

Biographical note:

Zhuoling Tian is a Ph.D. student in University of Wollongong under the supervision of Prof. Wenche Ommundsen and Dr. Michael Griffith. She is doing research on Asian Australian literature, with a focus on diasporic Chinese Australian writing. She is currently completing her Ph.D. thesis named *Feminism or Femininity: Representation of Chinese Women in Chinese Australian Literature*.

Tsang, Janice

“Cycle de l'amour: Love and Justice in Albert Camus' Final Unfinished Novel”

By 1950, Camus wrote of his books as being organised into different cycles (“étages”), alongside a triptych of Greek myths: beginning with The Absurd/Sisyphus, followed by Rebellion/Prometheus, and completed with Love/Nemesis. This “organised myth” assumes that the rebel eventually finds resolution. But in the Franco-Algerian reality, rebellion did not lead to reconciliation and love, but only intensified destruction and suffering.

This presentation discusses the relationship of love and justice in Camus' autobiographical novel, *The First Man*, which was abruptly cut short due to his car-crash. From the notes of the novel, Camus' outline provides us an idea of the unwritten sections. Upon witnessing his beloved homeland being torn into a wasteland, his lyrical confessional lines express a deep yearning for liberation, reconciliation and consolation. It is about an exile's search of his lost heritage, and recognition of humanity's mutual vulnerabilities.

As Nemesis also connotes the meaning of retribution, Camus' deep affection of his birthplace is also an endurance of the pains of justice, a radical justice that seeks to render illegitimate all claims of (colonial) ownership and possession. These difficult questions are the irreconcilable and yet inescapable realities that testifies and substantiate the meaning to "love".

Biographical note:

Janice Tsang is based on The Chinese University of Hong Kong. Her research interests include Postcolonialism and World Literatures, Literary Modernism. She has written an MA thesis on Coetzee and an MPhil thesis on Camus's late writings. She is a poet and a lover of music and languages.

Tudu, Nola

"Words, Love & Values: An Analysis of Two Short Christmas Stories"

Relationships are constantly in a state of flux as Leslie Baxter and Barbara Montgomery state in their theory of relational dialectics. Whether it is love or friendship, "social life is a dynamic knot of contradictions, a ceaseless interplay between contrary or opposing tendencies (as cited in Griffin, Ledbetter, & Sparks, 2015). In this complex scenario, how do we view love and relationships between couples and families the most important of all social units. Two short stories "Christmas Day in the Morning" by Pearl S. Buck and "The Gift of the Magi" by O. Henry are analyzed to see how perceptions affect words, what communication struggles men face to express their love through words, what motivates genuine love and what values these stories teach us about love, words, and life.

Griffin, E., Ledbetter, A., & Sparks, G. (2015). *A first look at communication theory*. (9th ed.). Singapore: McGraw Hill.

Biographical note:

Nola Tudu is a Senior Lecturer in the Faculty of Arts and Humanities at Asia-Pacific International University.

Vernay, Jean-François

“The Seduction of Fiction: A Psychological Approach to Fiction”

For non-professional readers, fiction largely follows the impulses of the heart when it comes to selecting a book, being immersed in its reading and judging its content. Professional readers (i.e. those under an obligation to read, whether in an institutional or professional context) seem to act differently, or at least to overlook the importance of the seduction scene between readers and fiction. Even if the scientific approach to the humanities partakes of a need to objectify the assessment criteria within the educational sector, turning critical practices into some form of science will surely not help reinstate the place and value of emotions in relation to reading.

My paper will explore the various forms of attachment and emotions that come into play when choosing, purchasing, reading and interpreting fiction by contrasting the different responses from non-professional and professional readers. Ultimately, my argumentation will reveal the strange paradox which affects literature in educational context.

Biographical note:

Jean-François Vernay's first monograph, *Water from the Moon: Illusion and Reality in the Works of Australian Novelist Christopher Koch* (Cambria Press), came out in 2007. The translations of his latest books were in 2016 as *A Brief Take on the Australian Novel* (Wakefield Press) and *The Seduction of Fiction: A Plea for Putting Emotions Back into Literary Interpretation* (Palgrave Macmillan).

Willis, Ika

“Philology Today”

The recent move to ‘post-critical’ reading makes visible the way in which, today, philology's two constituent elements, ‘love’ and ‘the word’, seem to be pulling in different directions. To choose love means choosing affective, immersive, attached reading practices anchored in our present-day

subjectivity; to choose the word means choosing practices of critical detachment rooted in historical-linguistic expertise.

In this paper, I argue that the tension between love and the word results from an irresolvable ambiguity in the nature of the text, as verbal artefact (which requires expertise in 'the word': literacy) and as the bearer of meaning (which requires 'love': the affective and empathetic skills of interpretation). I track the implications of this textual doubleness through two texts, one theoretical and one creative: Roland Barthes's 1973 essay 'Theory of the Text', and Jorge Luis Borges's 1939 short story 'Pierre Menard, Author of the Quixote'. Both Barthes and Borges suggest that 'verbally identical' texts might be the bearers of very different meanings, and both propose a new reading technique based in 'deliberate anachronism and erroneous attributions'. Paradoxically, it is just this apparently ahistorical, even anti-philological, technique that might enable us to reunite love and the word.

Biographical note:

Ika Willis is Senior Lecturer in English Literatures at the University of Wollongong. She has a BA in Classics and a PhD in Cultural Studies. Her work in literary theory focuses on reception, broadly conceived, and she has published on texts from Virgil's Aeneid to Harry Potter fan fiction.

Wong, Tin Kei

"Wu Zetian's Demonised Desire Depicted in Ruyijun zhuan"

This paper aims to examine the depiction of Wu Zetian's 武則天 sexual desire in *Ruyijun zhuan* 如意君傳, a Ming-dynasty novel. As Wu Zetian was the only female emperor in the dynastic history of China, her private life has been an intriguing topic for many. The sexual life of this Tang dynasty emperor had even become a popular subject for a number of erotic novels in the Ming-Qing period, among which *Ruyijun zhuan* is said to be the most influential as the earliest erotic work in China. In this novel, the anonymous writer depicts the seventy-year-old Wu Zetian's erotic liaison with her favourite male concubine Xue Aocao 薛敖曹, a fictional character who is described as young, strong, and righteous. Through a textual analysis comparing the depictions of Xue Aocao's virtuous morality and Wu Zetian's uncontrollable and destructive desire in the narrative, this paper argues that the creation of Xue Aocao functions to demonise Wu Zetian's sexual desire, a metaphor to the female emperor's political desire and transgression as a woman of which the writer of *Ruyijun zhuan* disapproves.

Biographical note:

Tin Kei Wong is a PhD candidate in the School of Languages and Cultures at the University of Queensland. Her research interests include translation studies, women's studies, and women's writing.

Yingmau, Lin

“The Zone of Ghosts: Epistolary Romance in Thomas Hardy’s ‘On the Western Circuit’”

In *Letters to Milena* (1952), Franz Kafka argues that in epistolary communication both the addresser and the addressee eventually turn out to be “ghosts” made of words. They are not themselves anymore. Accordingly, epistolary communication does not achieve its effect in the real world per se, but in the zone of ghosts.

In epistolary communication, words on sheets aim to deliver the thoughts of the separated. The distance created by separation is the prerequisite for epistolary communication. In the case of Thomas Hardy’s “On the Western Circuit” (1891), the distance between the lovers gives birth to an epistolary romance, in which their writing/reading selves become others, ghosts. Their love can only be realized in the zone of ghosts, and being others becomes the only way to sustain their love.

The present paper will borrow Kafka’s argument to explore the idea of the zone of ghosts in letter writing/reading in the hope that the idea will not only serve as a paradigm of epistolary communication, but also of digital communication in the 21st century. “The zone of ghosts” may not only haunt in Hardy’s story but at every corner in the world.

Biographical note:

Yingmau Lin is a MA student, and a teaching assistant in the Department of English at National Chengchi University, ROC (Taiwan).