

AMSN 2024

# Modernism & modernity at the edge

December 11-13

University of Tasmania, nipaluna/Hobart

# Acknowledgement of Country

We will be meeting on lutruwita (Tasmania) Aboriginal land, sea and waterways.

The AMSN committee would like to acknowledge, with deep respect the traditional owners of this land, the Muwinina people.

The Muwinina people belong to the oldest continuing culture in the world. They cared and protected Country for thousands of years. They knew this land, they lived on the land and they died on these lands. We honour them.

For the Muwinina people, the area around nipaluna (Hobart) was their Country and they called Mount Wellington kunanyi.

We acknowledge that it is a privilege to stand on Country and walk in the footsteps of those before us. Beneath the mountain, among the gums and waterways that continue to run through the veins of the Tasmanian Aboriginal community.

We pay our respects to elders past and present and to the many Aboriginal people that did not make elder status and to the Tasmanian Aboriginal community that continues to care for Country.

We recognise the impacts of invasion and colonisation on Aboriginal people resulting in the forcible removal from their lands.

Our Island is deeply unique, with spectacular landscapes with our cities and towns surrounded by bushland, wilderness, mountain ranges and beaches.

We stand for a future that profoundly respects and acknowledges Aboriginal perspectives, culture, language and history, and a continued fight for Aboriginal justice and rights.

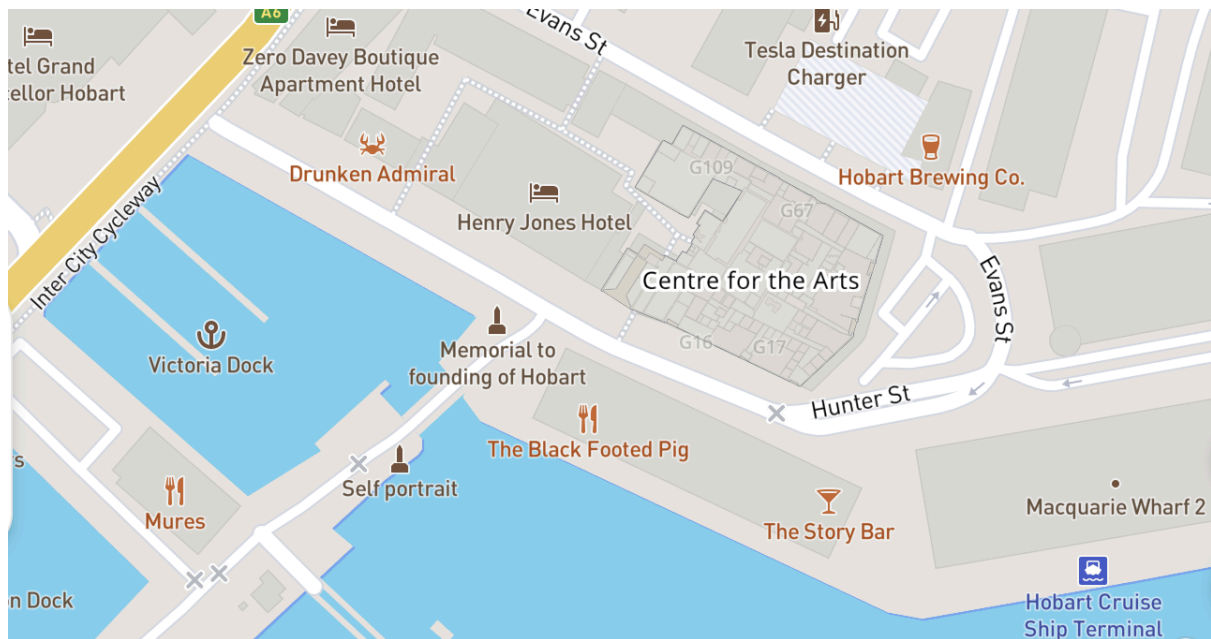
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# General Information

## VENUE

The conference will be held at the University of Tasmania's Centre for the Arts, Hunter Street, Hobart City.



## ACCESSIBILITY

All conference locations are accessible by lift. All-gender bathrooms can be found on the Ground Floor. An interactive map of the venue including facilities and services [can be found here](#) (look for 'Centre for the Arts' in the dropdown menu).

## ACCOMMODATION

There are several hotels in the vicinity of the conference venue, but they are all relatively expensive: the Henry Jones Art Hotel, MACq 01 Hotel, Sullivans Cove Apartments, and the Hotel Grand Chancellor.

More affordable options in the city, which are relatively walkable to the conference venue depending on your mobility, include the Vibe Hotel Hobart, Best Western Hobart, Mövenpick Hotel, RACV Hobart Hotel, Travelodge Hotel Hobart, ibis Styles Hobart, and the YHA Hobart, and many more smaller hotels and guesthouses.

## **AIRPORT TO CITY**

**Skybus** runs to the city seven days a week. From A\$22. Tickets at [www.skybus.com.au](http://www.skybus.com.au).

There are designated **taxi and Uber** pickup zones in front of the airport. Cost to the city from A\$40-\$55 approx.

Multiple **hire car** services operate at the airport. [Bookings can be made here](#).

## **FOOD AND COFFEE IN HOBART**

[We've put together this map](#) of recommended cafes, restaurants, bakeries, bars, whisky cellar doors, and food markets, both near the conference venue and further afield.

## **PUBLIC TRANSPORT IN HOBART**

Public transport in Hobart is limited to a bus service that shuttles between the city and surrounding suburbs. You can pay with cash or use a pre-purchased Greencard. See [www.metrotas.com.au](http://www.metrotas.com.au) for details.

## **WALKABILITY AROUND HOBART**

The area around the docks and the central city is relatively flat, but the land slopes upwards to the west (and becomes steep west of Harrington Street). The area to the south of the city (especially around the picturesque Battery Point) is also hilly.

## **WEATHER**

Hobart in December is mild, with cool evenings and late sunsets.

The average maximum is 21°C (70°F) and the average minimum is 11°C (52°F). But the weather is fickle, and any outbreak of hot weather can quickly dissipate. This is why Hobartians dress in layers, and why the classic Hobartian outfit is shorts, open-toed shoes and puffer vests.

## **WIFI**

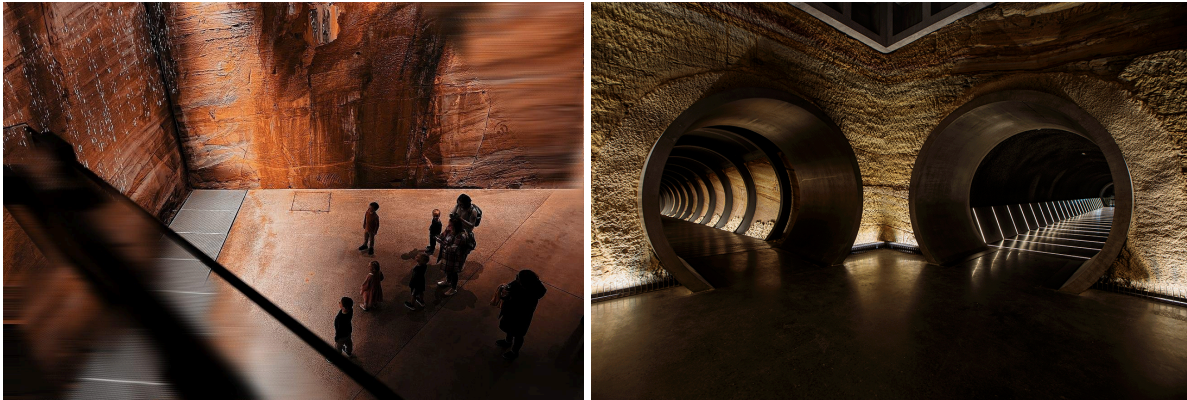
The conference venue is connected to eduroam WiFi.

There are free WiFi hotspots around the city and the waterfront. [See here for details](#).

## **THINGS TO DO DURING YOUR VISIT**

There's a food market with live music on Friday nights in Franklin Square. The famous Salamanca food and local products market takes over Salamanca Place every Saturday. And the Farm Gate market offers food and fresh produce on Bathurst Street every Sunday morning. See [this map](#) for market locations.

[MONA](#), the Museum of Old and New Art, is a popular destination for art and oddities, as well as music, food and wine. It's outside of the city centre and can be [accessed by ferry](#) or car.



The [Tasmanian Museum and Art Gallery](#) is close to the docks in the city and often has interesting exhibitions.

Our mountain, kunanyi, is a grand place for sightseeing and bushwalking. You can get there [by bus](#) or by car.

There are some lovely Hobart beaches, including Seven Mile Beach, Kingston Beach, and Hinsby Beach, but they require a car to get there.

Day trips are also car dependent. If you're staying a little longer in Tasmania, you might like to drive and take the ferry over to [Bruny Island](#), which is full of wildlife and wind-blasted lighthouses, as well as whisky, cheese, and oysters. (Bruny Island oysters are also available in Hobart from "The Fish Man", a floating fishmonger on Constitution Dock.)

There are spectacular tourist drives east through the Tasman Peninsula to Port Arthur, south through the Huon Valley to the Hartz Mountains, or inland to the alpine Mount Field National Park.



# Schedule

## Day I: Wednesday 11<sup>th</sup> December

9 - 10	Welcome to Country / Conference welcome		Registration
10 - 11	Virtual Keynote: Thomas Davis, TBC		
11 - 12.30	<p><b>Hauntings</b></p> <p>The Edge of the Anthropos: Modernism, Mirrors, and Model Organisms <i>Shannon Lambert, Ghent University</i></p> <p>Monsters, Movies, Modernism <i>Erich Nunn, Auburn University, Alabama</i></p> <p>How is a raven like a dancing table? Marx, Modernism and the Gothic <i>Sascha Morrell, Monash University</i></p>	<p><b>East meets West</b></p> <p>Looking Backwards and Forward: Hellenism vs. 'Greekness' in Modernist Greek Literature <i>Sarah Barch, University of Arkansas</i></p> <p>Finding new angles at which to enter reality: Mr Carmichael in Virginia Woolf's <i>To The Lighthouse</i> (1927) as Daoist Sage <i>Beth Harper, University of Hong Kong</i></p> <p>Trespassing Mental Borders: Britain and the Modernist Perception of the East <i>Chi Sum Garfield Lau, Hong Kong Metropolitan University</i></p>	<p><b>Movements</b></p> <p>John Manifold, Realist Writer <i>Giacomo Bianchino, City University of New York</i></p> <p>Strategic Marginality, Defiant Modernism: The Hungryalist Movement of Bengali Literature <i>Abhishek Sarkar, Jadavpur University</i></p> <p>Misapprehensions of a Caustic Eye: Hope, Harris, and the Angry Penguins <i>Wayne Bradshaw, James Cook University</i></p>
12.30 - 1.30	Lunch		
1.30 - 3	<p>Plenary: Antarctic Modernities</p> <p>A panel discussion with Elizabeth Leane, Hanne Nielsen and Carolyn Philpott (University of Tasmania), and Bill Fox (Nevada Museum Center for Art + Environment).</p>		



3 - 3.30	Coffee		
4-5	<p><b>Book Launch</b></p> <p><i>The Rise of Pacific Literature: Decolonization, Radical Campuses, and Modernism</i> (Columbia University Press 2024)</p> <p>A presentation and discussion hosted by editors Maebh Long and Matthew Hayward.</p>	<p><b>Print margins</b></p> <p>Modernism, contemporaneity: Australian magazines (1920s-1940s) <i>David Carter, University of Queensland</i></p> <p>“In Touch With It”: South Africa’s Little Magazines in the World <i>Cedric Van Dijck, University of Brussels</i></p>	<p><b>Modernists on the move</b></p> <p>Stepping Into Dawn’s Horizon: Travel Narratives at the Edges of Modernism <i>Mark Byron, University of Sydney</i></p> <p>Spanish Women’s Travel Journalism of the Modernist Era: The Case of Aurora Bertrana <i>Gayle Nunley, University of Vermont</i></p>
5.30 - 6.30	<p><b>Book Launch at The Hobart Bookshop</b></p> <p><b>Yves Rees, LaTrobe University</b></p> <p><i>Travelling to Tomorrow: The Modern Women Who Sparked Australia’s Romance with America.</i></p>		
6.30	Drinks		

## Day 2: Thursday 12<sup>th</sup> December

<p>9 - 10.30</p>	<p><b>Von Arnim I</b></p> <p>Roundtable: Elizabeth von Arnim: The Unexpected Modernist</p> <p><i>Juliane Römhild, La Trobe University</i></p> <p><i>Nick Turner, University of Salford</i></p> <p><i>Carolyn Oulton, Canterbury Christ Church University</i></p> <p><i>Charlotte Fiehn, New York University</i></p> <p><i>Claire McKeown, University of Lorraine</i></p> <p><i>Noreen O'Connor, King's College, Pennsylvania</i></p> <p><i>Jennifer Shepherd, The Open University</i></p> <p><i>Stacy Sivinski, Purdue University</i></p>	<p><b>Modernism in the margins</b></p> <p>Panel: Modernist Print Cultures in the Global South</p> <p><i>Tamlyn Avery, University of Queensland</i></p> <p><i>Benjamin Madden, University of Adelaide</i></p> <p><i>Andrew van der Vlies, University of Adelaide</i></p> <p><i>Samuel Cox, University of Adelaide</i></p>	<p><b>Limits</b></p> <p>Modernism Without Limit</p> <p><i>Jesse Clifton, Monash University</i></p> <p>Form, Formlessness and the Unravelling of the Novel: A Postmodern Feminist Examination from Woolf to Evaristo</p> <p><i>Nycole Prowse, University of Southern Queensland</i></p> <p>“Now everybody—”: Pynchon, Hegel, and the Caesura of Modernity</p> <p><i>Gregory Marks, independent scholar</i></p>
<p>10.30 - 11</p>	<p>Coffee</p>		
<p>11 - 12.30</p>	<p><b>Keynote Lecture: Noreen Masud, University of Bristol</b></p> <p><b>‘Olive Schreiner's Flatness’</b></p>		
<p>12.30 - 1.30</p>	<p>Lunch</p> <p>Book stall from the Hobart Book Shop</p>		

<p>I.30-3</p>	<p><b>Von Arnim II</b></p> <p>Panel: Reading Elizabeth von Arnim, Reading Others</p> <p>“Neither Art itself nor Life itself” – The New Biographies of Virginia Woolf and Elizabeth von Arnim <i>Juliane Römhild, La Trobe University</i></p> <p>“Women on the Move”: Elizabeth von Arnim, Elizabeth Bowen, and the Search for Home <i>Nick Turner, University of Salford and Kirklees College</i></p> <p>“If she must see, to see in silence”: Catching up with the Victorians in <i>The Caravaners</i> and <i>The Enchanted April</i> <i>Carolyn W. de la L. Oulton, Canterbury Christ Church University</i></p> <p>Baltic landscapes, pictorial identity, and female self-expression in von Arnim's early works <i>Claire McKeown, University of Lorraine</i></p>	<p><b>Poetry in motion</b></p> <p>Panel: Black Women Modernists and the Black Public Sphere</p> <p><i>Tamlyn Avery, University of Queensland</i></p> <p><i>Sarah Gleeson-White, University of Sydney</i></p> <p><i>Jessica Masters, University of Sydney</i></p>	<p><b>Psychosocial limits</b></p> <p>Psychosocial Adaptation: Modernism, Mental Hygiene and the Therapeutic Imaginary <i>Christian R. Gelder, Macquarie University</i></p> <p>Social Shame of Ageing and Modern Consumerism in Jean Rhys's Good Morning, Midnight <i>Yujie Wei, University of Western Australia</i></p> <p>You Are Here: Psyche, Self, Nature, Ecopsychology, Narrative non-fiction <i>Liz Evans, University of Tasmania</i></p>
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<p>3 – 4.30</p>	<p><b>Von Arnim III</b></p> <p>Panel: Returning to Elizabeth: Gender Politics and Genre</p> <p>Women Who Take to the Sofa: Birth and Respectability in von Arnim's <i>The Pastor's Wife</i> <i>Noreen O'Connor, King's College, Pennsylvania</i></p> <p>“This Secret Treasure”: Suppression of Female Identity in <i>Introduction to Sally</i> <i>Charlotte Fiehn, New York University</i></p> <p>“It was the clothes that wore out the woman”: Fashion, Mobility, and New Constructions of Womanhood in the Work of Elizabeth von Arnim <i>Stacey Sivinski, Purdue University</i></p> <p>Writing Women's “Second Half”: Discourses of Ageing in <i>The Enchanted April, Love and Mr Skeffington</i> <i>Jennifer Shepherd, The Open University</i></p>	<p><b>Writing back</b></p> <p>Edges in the Works of Woolf, Iqbal, Eliot, and Forster <i>Shazia Nasir, Kent State University</i></p> <p>The Colour Bar in Law and Literature; or, When Learie met Sam <i>Jack Quirk, Brown University</i></p> <p>The Politics of Maturation: Reflecting (on) James Joyce's Stories of Childhood in Chinua Achebe's <i>Chike and the River</i> <i>Heather Joyce, Northwestern Polytechnic</i></p>	<p><b>Evelyn Waugh on the edge</b></p> <p><i>John Attridge, University of New South Wales</i></p> <p><i>Jessica Masters, University of Sydney</i></p> <p><i>Naomi Milthorpe, University of Tasmania</i></p> <p><i>Robbie Moore, University of Tasmania</i></p>
<p>5-6</p>	<p><i>Island: Contemporary Experimental Writing in Tasmania</i> A panel conversation</p>		
<p>6.30</p>	<p>Conference dinner</p>		

## Day 3: Friday 13<sup>th</sup> December

Time	Session	Session	Session
9 - 11	9-11am Postgraduate & ECR creative writing workshop: Noreen Masud, "Life writing"		
		10-11am: Optional: Markree House tour An inner-city house and garden in the Arts and Crafts Movement style, with original furnishings from the 1910s and 20s.	
11 - 11.30	Coffee		
11.30 - 1	<p><b>Modernist narratives of the immune self</b></p> <p>Selling Immunity to the Australian Public, 1890-1940 <i>Maebh Long, University of Waikato</i></p> <p>How to Become Immune from Sleeplessness: Modern Crises of Polluted Sleep <i>Martin Willis, Cardiff University</i></p>	<p><b>Edges of work</b></p> <p>Unworking Modernism: Sleep, Idleness, and Delay as Edges of Artistic Work <i>Tyrus Miller, University of California, Irvine</i></p> <p>The edge of eventlessness: Women's writing about women's work <i>Beth McLean, University of Melbourne</i></p> <p>Trash Poetry: Avant-Garde Aesthetics and Eco-poetics <i>Sarah Fantini, University of Melbourne</i></p>	<p><b>Joycean thresholds</b></p> <p>Joyce and Benjamin's Threshold Modernisms <i>Henry Barlow, University of Sydney</i></p> <p>"Come Back 2RN": Irish Voices and Continental Radiospace in <i>Finnegans Wake</i> <i>Russell Smith, Australian National University</i></p>
1 - 2	Lunch		

<p>2 - 3.30</p>	<p><b>Refashioning</b></p> <p>From Korowai to Couture: Elite Māori Women's Fashions, 1880-1930 <i>Erin G. Carlston, University of Auckland</i></p> <p>Modernist kimono and ancient monsters in <i>Demon Slayer</i> <i>Emerald King, University of Tasmania</i></p> <p>Raising Her Voice: A Modernist Woman Composer's Rewriting Of Durrell's Sappho <i>Suzanne Robinson, independent scholar</i></p>	<p><b>Constructing the feminine</b></p> <p>Irmgard Keun's <i>The Artificial Silk Girl</i> – On the Outside Looking In <i>Juliane Roemhild, La Trobe University</i></p> <p>Searching for the German Modern Girl: Literary Representations of Femininity in Vicki Baum's <i>Helene</i> and Irmgard Keun's <i>Gilgi, One of Us</i> <i>Johanna Wiggers, James Cook University</i></p> <p>Feminism at the Edge: "Spaces of Femininity" in Virginia Woolf's <i>Mrs. Dalloway</i> and Dora Carrington's Landscape Paintings <i>Eileen Yu, University of Otago</i></p>	<p><b>Anti, reactionary, meta</b></p> <p>The Opera of the Deluge: Louis-Ferdinand Céline as the terminus of reactionary modernist satire <i>James Ley, independent scholar</i></p> <p>Gerald Murnane as Radical Fictionalist: Towards an Anti-Transcendental Autonomy <i>Reuben Mackey, Monash University</i></p> <p>The Modernist Genealogy of Jack Cox's <i>Dodge Rose</i> <i>Emmett Stinson, University of Tasmania</i></p>
<p>3 - 4</p>	<p>Coffee</p>		
<p>4 - 5</p>	<p><b>Apocalypse</b></p> <p>The Apocalyptic Imagination in Modernist Women's Writing <i>Jessica Knowles, University of New South Wales</i></p> <p>At the edge of meaning, after the end of the world: Trying to Understand <i>Happy Days</i> <i>Scott Robinson, independent scholar</i></p>	<p><b>The ends of form</b></p> <p>Fredric Jameson on the politics of Joseph Conrad's modernist form <i>Liam A. O'Donnell, University of New South Wales</i></p> <p>Philosophical Borders of the Modernist Stage: Drawing a Trajectory of Theatre and Anti-theatre <i>Parul Tiwari, Indian Institute of Technology Gandhinagar</i></p>	

## Presenter biographies

**John Attridge** is Associate Professor of English at the University of New South Wales. His research focuses on modernist conceptions of authorship, the relationship between literature and specialization, technological media and the cultural history of trust. His articles have appeared in journals such as *ELH*, *Modernism/modernity*, *NOVEL* and *Modern Fiction Studies*, as well as in several edited collections. He is the co-editor of two collections of essays: *Modernist Work: Labor, Aesthetics, and the Work of Art* (2019) and *Incredible Modernism: Literature, Trust, and Deception* (Ashgate, 2013).

**Tamlyn Avery** is Lecturer in American Studies in the Department of English Literature at the University of Queensland. Her research has appeared in *PMLA*, *Modernism/modernity*, *American Literature*, and elsewhere. She is author of *The Regional Development of the American Bildungsroman*, co-editor of *The Women of 1922: Revisiting the Poetics and Politics of Modernism* (forthcoming 2025), and an editor of the AMSN's journal, *Affirmations: of the Modern*. Her current book project is "Writing the Collar-Line: The Black Typewriter and the Politics of Textual Labor in African American Literature."

**Sarah Barch** is a third-year MFA candidate in Creative Writing and Translation at the University of Arkansas. She graduated from the University of Mississippi with a BA in English and minors in Art and Classics. She currently has two manuscripts in the works—a collection of folk tales about the American South, religion, and gender, and a collection of translated poems from lesser-known Ancient Greek women writers. Sarah currently teaches Gender Studies courses at the University of Arkansas.

**Henry Barlow** is a Masters student in English at The University of Sydney. His research is about James Joyce and Walter Benjamin's response to early twentieth-century commodity cultures. He received his undergraduate in Philosophy (Honours with University Medal) and Computer Science.

**Giacomo Bianchino** is a graduate student at the City University of New York's Graduate Center, where his dissertation: "The Redemption of History: Poetics and Politics in the Modern Epic" was submitted in April 2024. He is also a teacher at Hunter college, a freelance journalist and a labour organiser.

**Wayne Bradshaw** is an adjunct research associate at James Cook University, where he completed a PhD in literary studies investigating the impact of egoist philosophy on the historical development of the avant-garde manifesto. He is the founder of James Cook

University's postgraduate little magazine, *Sudo Journal*, and his book, *The Ego Made Manifest: Max Stirner, Egoism, and the Modern Manifesto*, is available from Bloomsbury.

**Mark Byron** is Professor of Modern Literature in the Department of English at the University of Sydney. He is author of the monographs *Ezra Pound's Eriugena* (London: Bloomsbury, 2014) and *Samuel Beckett's Geological Imagination* (Cambridge UP, 2020), and with Sophia Barnes the critical manuscript edition *Ezra Pound's and Olga Rudge's The Blue Spill* (London: Bloomsbury, 2019). Mark co-edited a dossier with Stefano Rosignoli on Samuel Beckett and the Middle Ages in the *Journal of Beckett Studies* 25.1 (2016) and is editor of the essay collection *The New Ezra Pound Studies* (Cambridge UP, 2019). He is President of the Ezra Pound Society.

**Erin G. Carlston** is Professor of English & Drama at the University of Auckland. She is the author of *Double Agents* (2013) and *Thinking Fascism* (1998) as well as articles on the FBI and the CIA in popular culture, Paul Celan, James Joyce, Wyndham Lewis, Audre Lorde, Marcel Proust, Mary Renault, and Alfredo Vea.

**David Carter** is Emeritus Professor at The University of Queensland where he was previously Director of the university's Australian Studies Centre and Professor of Australian Literature and Cultural History in the School of Communication and Arts. He has written widely on Australian magazines and journals, on their relation to modernism and modernity, their commercial and institutional settings, and their relations to contemporary print cultures. He has recently edited *The Cambridge History of the Australian Novel* (July 2023). Books include *Australian Books and Authors in the American Marketplace, 1840s-1940s* (2018, with Roger Osborne), *Always Almost Modern: Australian Print Cultures and Modernity* (2013), and the co-edited *Fields, Cultures, Habitus: Australian Culture, Inequalities and Social Divisions* (2020).

**Jesse Clifton** is a PhD student at Monash University, in the Literary and Cultural Studies Program. His work investigates modernism's contingencies as read and written by contemporary novelists.

**Samuel Cox** is a teacher and ECR in the Department of English, Creative Writing, and Film at the University of Adelaide. He completed his PhD in 2023 and has won ASAL's A.D. Hope Prize and ALS's PhD Essay Prize. His work has appeared in *Australian Literary Studies*, *JASAL*, *Motifs*, *Westerly*, *Mascara Literary Review* and *The Saltbush Review*.

**Liz Evans** has an MA in Jungian and post-Jungian Studies (University of Essex) and a PhD in Creative Writing (University of Tasmania). Her debut novel, *Catherine Wheel*, was published in 2024 by Ultimo Press.



**Sarah Fantini** is a PhD candidate and sessional tutor at the University of Melbourne. Her thesis argues that in the poetry of Gertrude Stein, Mina Loy, and the Baroness Elsa von Freytag-Loringhoven, features of language that resist representation have ecological dimensions to their meaning.

**Charlotte Fiehn**, New York University, USA, specializes in nineteenth century and early twentieth-century British, American, and post-colonial literature. A co-editor of *Woolf Miscellany* and a member of the Elizabeth von Arnim Society steering committee, she has published work on Shakespeare, George Eliot, Charlotte Brontë, Henry James and Joseph Conrad. She is currently working on a co-authored companion to George Eliot (Routledge, forthcoming) and a book entitled *George Eliot and Her Women*.

**Christian R. Gelder** is a Research Fellow at Macquarie University, Sydney. He completed his PhD in English at Cambridge in 2022, and his monograph *Poetic Explanations: The Search for a Science of Verse* is under consideration with UPenn Press. His work has appeared or is forthcoming in *Modernism/modernity*, *The Cambridge Quarterly*, *Australian Humanities Review* and with Robert Boncardo, he is the co-author of *Mallarmé: Rancière, Milner, Badiou* (Rowman & Littlefield, 2018). He is currently writing a third book on the political and cultural economy of American psychiatry in the early twentieth century.

**Sarah Gleeson-White** is Associate Professor of American Literature in the Department of English at the University of Sydney. She publishes widely in the fields of early-twentieth-century US, including African American, literature and film, and her most recent book is *Silent Film and the Formations of US Literary Culture: Literature in Motion* (Oxford University Press 2024). Her new book project is “Wallace Thurman, 1922-1934: Black Authorship and Print Culture Between the Wars.”

**Beth Harper** is an assistant professor of Comparative Literature at the University of Hong Kong. Her interests span premodern European and Chinese literature and thought, with a particular focus on tragedy, lyric, comparative east-west poetics and environmental philosophy.

**Matthew Hayward** is senior lecturer in literature and acting head of the School of Pacific Arts, Communication, and Education at the University of the South Pacific.

**Heather Joyce** is an English instructor at Northwestern Polytechnic (Grande Prairie, AB). She teaches courses in short fiction, modern and contemporary British prose fiction, and children’s literature. Her latest article, “The Knowable Nation: Culture and Class in Select Writings of Pat Barker from 1982 to 2003,” was published in the spring issue of *Anglistik* (2023).

**Emerald L. King** is Lecturer in Humanities at University of Tasmania. Her research interests include violence in text, masochistic theory, kimono in Japanese literature, costume representation in anime and manga, and cosplay in Japan and Australia. Her work ties these disparate areas together with an overarching interest in costume and word. Her most recent work on cosplay and gender is guided by her experiences as an award-winning cosplayer. Since 2017 she has volunteered as a translator and interpreter at the World Cosplay Summit championships in Japan, and in 2020 she was named a WCS Support Ambassador. Emerald is the current Australian WCS Representative.

**Jessica Knowles** a PhD Candidate at the University of New South Wales, working on “Trauma, Apocalypse and Visionary Writing in Modernist Women’s Literature.” Their primary focus is on the authors Virginia Woolf, H.D. and Jean Rhys.

**Shannon Lambert** is a postdoctoral researcher at Ghent University, Belgium. Her work on topics like science and narrative, environmental affect, and the nonhuman in literature has been published in journals such as *American Imago*, *ISLE*, and *SubStance*. She is author of the forthcoming monograph *Science and Affect in Contemporary Literature: Bodies of Knowledge* (Bloomsbury Academic Press 2024).

**Chi Sum Garfield Lau** obtained her PhD in English Language and Literature from Hong Kong Baptist University. She is an Assistant Professor at Hong Kong Metropolitan University. She is responsible for courses in English Language and Literature at both undergraduate and postgraduate levels. She has recently co-edited *Conjugal Relationships in Chinese Culture* (Springer 2023) and *The Poetics of Grief and Melancholy in East-West Conflicts and Reconciliations* (Springer 2024).

**James Ley** is Deputy Books and Ideas Editor at the Conversation and a Contributing Editor with the Sydney Review of Books. He is the author of *The Critic in the Modern World: Public Criticism from Samuel Johnson to James Wood* (2014).

**Maebh Long** is a Senior Lecturer at the University of Waikato. Maebh is currently leading a Marsden-funded project that examines the ways ‘immunity’ became a contagious metaphor for modernist writers. She is also the author of *Assembling Flann O’Brien* (2014), the editor of *The Collected Letters of Flann O’Brien* (2018) and co-editor of the *Journal of Flann O’Brien Studies*. Her work on Pacific literature includes *New Oceania: Modernisms and Modernities in the Pacific* (2019), and *The Rise of Pacific Literature: Decolonisation, Radical Campuses and Modernism* (2014), both with Matthew Hayward.

**Reuben Mackey** is a PhD candidate at Monash University where he writes about metafiction in Australian literature, with a particular focus on Gerald Murnane, Brian Castro,

John Scott, Marion Campbell, Anthony Macris, and Jen Craig. His work has previously appeared in *Antipodes*, *Meanjin*, *The Conversation*, and *TEXT*.

**Benjamin Madden** is Scholarly research fellow in the Department of English, Creative Writing, and Film at the University of Adelaide. He writes mainly about early twentieth century poetry, and in particular Wallace Stevens. His work has appeared in *Notes & Queries*, *The Wallace Stevens Journal*, *The Cambridge Quarterly*, *Modern Philology*, and *The James Joyce Quarterly*. He also writes regularly for *The Australian Book Review*. *Antipodean China*, co-edited with Nick Jose, was published by Giramondo in 2021.

**Gregory Marks** is a writer and researcher living on Dja Dja Wurrung country. He completed his PhD in 2020 at La Trobe University. His thesis was on the Gothic narratives and posthuman nightmares of Thomas Pynchon's novels. His recent publications include "Apocalypse Never: Walter Benjamin, the Anthropocene, and the Deferral of the End" in *SFRA Review* (2021) and "'This is Not Your World:' Extinction and Utopia in Nausicaä of the Valley of the Wind" in *Gothic Nature Journal* (2023). He has presented locally and internationally on critical and literary theory, ecological fiction, and the philosophy of history.

**Jessica Masters** is a PhD candidate in English at the University of Sydney, and works in literary modernism, intermediality and form. She is co-editor of the Book Reviews section of *The Space Between: Literature and Culture 1914-1945* journal, and the Graduate Convenor for the Novel Network (U Sydney).

**Beth McLean** is a Lecturer in English and Theatre Studies in the School of Culture and Communication at the University of Melbourne. Her doctoral thesis looked at Henry James's use of the parenthetical as a method of prioritising marginal experiences, of queerness, femininity and childhood. She is currently working on a project about eventlessness, domesticity and maintenance in 20th century women's non-fiction. Her article, "'What Creativeness in This?': Maintenance and Generation in the Housework of Charmian Clift" was published in *Image [&] Narrative* 23.3. With Fiannuala Morgan, she is collaborating on a study of archival metadata's role in the consecration of a 20th century Australian literary network.

**Claire McKeown** is a Lecturer in English at the University of Lorraine in Nancy, France. Her PhD (Mulhouse/Paris-Sorbonne 2018) was on literary impressionism in 19th Century British and Scandinavian texts, with sections focusing on the New Woman writers. She recently published *De la nordicité au boréalisme* (Presses Universitaires de Reims, 2020) with Alessandra Ballotti and Frédérique Toudoire-Surlapierre, and "L'Exception impressionniste" in the journal *Polysèmes* (2020).

**Tyrus Miller** is Distinguished Professor of Art History and English at University of California, Irvine. His publications encompass diverse but interconnected interests in literature, cultural and social theory, philosophy, film studies, and visual and performing arts. He is author of *Late Modernism: Politics, Fiction, and the Arts Between the World Wars*; *Singular Examples: Artistic Politics and the Neo-Avant-Garde*; *Time Images: Alternative Temporalities in 20th-Century Theory, History, and Art*; *Modernism and the Frankfurt School*; and *Georg Lukács and Critical Theory: Aesthetics, History, Utopia*. He has edited *Given World and Time: Temporalities in Context*; *A Cambridge Companion to Wyndham Lewis*; and most recently, *Jackson Mac Low: Between Performance and Writing* (with Carrie Noland). He is also the translator from Hungarian and editor of *György Lukács, The Culture of People's Democracy: Hungarian Essays on Literature, Art, and Democratic Transition* and series co-editor of Brill Publisher's Lukács Library series.

**Naomi Milthorpe** is Senior Lecturer in English at the University of Tasmania. Her research interests centre on modernist, interwar and mid-century British literary culture, including most particularly the works of Evelyn Waugh. Her monograph, *Evelyn Waugh's Satire: Texts and Contexts*, was published in 2016. Naomi is the editor for *Black Mischief*, volume 3 of Oxford University Press's *Complete Works of Evelyn Waugh*.

**Robbie Moore** is Senior Lecturer in English at the School of Humanities. His research focuses on space and place in late-Victorian and modernist literature and culture, and particularly on the emergence of new forms of urban development and urban experience. His book, *Hotel Modernity: Corporate Space in Literature and Film*, was published by Edinburgh University Press in 2021.

**Sascha Morrell** is Lecturer in Literary Studies at Monash University. She is the co-editor of *Flann O'Brien and Modernism* (Bloomsbury 2014) and has published widely on American and modernist literatures while completing a book project on race, labor, historiography and visual culture in the fiction of William Faulkner, Herman Melville and others. She has a special interest in the appropriation of Haitian history and cultural motifs (including the zombie) in U.S. fiction, theatre and film. Her research has also examined Australian literature in transnational contexts, and she is currently developing a project investigating connections between different ideas of 'the south' (including Australasian and other transpacific spaces) in nineteenth- and early twentieth-century U.S. literature.

**Shazia Nasir** is a Ph.D. candidate and instructor in the Department of English, Kent State University. Shazia's research demonstrates that Muhammad Iqbal's philosophy of Self is a unique contribution to the anti-colonial movement, and his effort to reconcile religion with science is an endeavor to uplift the colonized.

**Gayle Nunley** completed her Ph.D. at Princeton University and currently teaches at the University of Vermont (USA), where she holds appointments in the School of World

Languages & Cultures and in Global & Regional Studies. Her research has focused on issues of mobility and cultural representation, including publications on European avant-garde movements and, more recently, on the place of travel and travel writing in the public discourse of modernization in 19th- and early 20th-century Spain. Her book, *Scripted Geographies: Travel Writings by Nineteenth-Century Spanish Authors*, appeared in 2007, with a second volume in preparation on travel literature by Spanish women.

**Erich Nunn** is Associate Professor and Director of Graduate Studies in the Department of English at Auburn University in Alabama. He is the author of *Sounding the Color Line: Music and Race in the Southern Imagination* (University of Georgia Press, 2015). His articles on American literature, music, and popular culture have appeared in such journals as *PMLA*, *The Global South*, *Studies in American Culture*, *Criticism*, *The Faulkner Journal*, and *The Mark Twain Annual*. He is working on a book about narratives of encounters between women, men, and non-human or quasi-human animals.

**Noreen O'Connor** is a Professor of English at King's College, Pennsylvania, USA. Currently president of the International Elizabeth von Arnim Society, Noreen co-organized the joint Elizabeth von Arnim and Katherine Mansfield Conference, held in 2017 at the Huntington Library in California. Her research focuses on women modernists, narrative, and war trauma, and she has scholarly publications on Edith Wharton, Elizabeth von Arnim, Katherine Mansfield, Sylvia Townsend Warner, Virginia Woolf, and Santa Claus.

**Carolyn Oulton** is Professor of Victorian Literature and Director of the International Centre for Victorian Women Writers (ICVWW) at Canterbury Christ Church University. She is the author of *Literature and Religion in Mid-Victorian England: from Dickens to Eliot* (Palgrave Macmillan 2003), *Romantic Friendship in Victorian Literature* (Ashgate 2007), *Let the Flowers Go: A Life of Mary Cholmondeley* (Pickering and Chatto 2009), *Below the Fairy City: A Life of Jerome K. Jerome* (Victorian Secrets 2012), *Dickens and the Myth of the Reader* (Routledge 2016) and *Down from London: Seaside Reading in the Railway Age* (forthcoming from Liverpool University Press). She is the co-editor (with SueAnn Schatz) of *Mary Cholmondeley Reconsidered* (2009); and (with Adrienne Gavin) *Writing Women of the Fin de Siècle: Authors of Change* (Palgrave 2012) and the Women's Writing from Brontë to Bloomsbury Series (Palgrave, two vols published to date).

**Nycole Prowse** is an award-winning poet, playwright, director and producer who founded Peripheral Arts in 2016 upon completion of her PhD in Literature. She has 30 years' experience teaching Literature at tertiary level and in the creation and production of creative and literary projects and festivals in Australia, Japan, China, the UK and the Middle East. She currently teaches into the Literature department (including Modernism) at the University of Southern Queensland. As a feminist scholar she has published widely in the area of literary representations of gender, space and the body, including editor of a

multidisciplinary anthology *Intervening Spaces: Respatialisation and the Body* (Brill 2018); a book *Heroin(e) Habits: Potential and Possibility in Female Drug Literature* (Gylphi 2018); a chapter on Australian drug literature in the 2020 edition of the *Routledge Companion to Australian Literature*; and, journal article 'Tsiolkas in the Classroom' (Gildersleeve, Cantrell, Bickle, Prowse, Bryce, *Antipodes* 2022); and the article 'From Stage to Page to Screen: The Traumatic Returns of Leah Purcell's *The Drover's Wife*' (Prowse, Gildersleeve, Cantrell, *Social Alternatives* 2022). Her current research focuses on the ontological, epistemological and paradigmatic shifts in the novel form and the corresponding socio-cultural impact. Nycole is a visionary and believes in the power of stories to change ourselves and the world.

**Jack Quirk** is a Ph.D. candidate in the English Department at Brown and Assistant Editor of *Novel: A Forum on Fiction*. His work has been published in *Law and Literature*, *Journal of Modern Literature*, *Modernism/modernity* (print plus), and *Law, Culture, and the Humanities*.

**Scott Robinson** is a writer and academic with work published in *Index Journal*, *Artlink*, *Arena*, *Overland*, and elsewhere. He is associate editor of *Philosophy, Politics, Critique* and maintains a website at [scottrobinsonwriting.com](http://scottrobinsonwriting.com).

**Suzanne Robinson** is a former lecturer and ARC research fellow, the author of *Peggy Glanville-Hicks: Composer and Critic* (University of Illinois Press, 2019) and the editor or co-editor of four other books and numerous journal articles about modernist composers. She is Series Editor at Lyrebird Press, based at the University of Melbourne.

**Juliane Römhild** is a Lecturer at La Trobe University, Melbourne. Her research is on British and German interwar literature. She is particularly interested in women's writing, middlebrow novels, and representations of happiness in fiction. She is a founding member of the Elizabeth von Arnim Society, and her monograph *Authorship & Femininity in the Novels of Elizabeth von Arnim* (Fairleigh Dickinson UP) was published in 2014.

**Abhishek Sarkar** teaches English at Jadavpur University, Kolkata. His areas of specialization are the literatures and cultures of early modern England and colonial Bengal. He is the Joint Coordinator of the "Shakespeare in Bengal" project pursued by the Department of English, Jadavpur University. He has received the Charles Wallace India Trust (CWIT) Fellowship for research-related travel in the UK. He has completed a state-funded minor research project on the reception of Lord Byron in colonial Bengal. He has been the principal investigator of a major research project entitled "The First World War and Bengali Self-Representation." He has edited a volume of the peer-reviewed journal, *Jadavpur University Essays and Studies*. His articles have been published in *Multicultural Shakespeare*, *Actes des Congrès de la Société Française Shakespeare*, *Shakespeare Bulletin*, *The Byron Journal*, *Scottish Literary Review*, *South Asian Review*, *South Asian History and Culture*, *South Asia Research*,

*Literature Compass* and *American Notes and Queries*, apart from journals of leading Indian universities. He has presented research papers at the conferences of the Société Française Shakespeare, Asian Shakespeare Association, Shakespeare Association of America, British Shakespeare Association, European Shakespeare Research Association, Nineteenth-Century Studies Association, NeMLA, MAPACA, NEPCA, International Congress of Bengal Studies, International Comparative Literature Association and American Comparative Literature Association.

**Jennifer Shepherd** is a Senior Lecturer in English literature at The Open University, UK. Jennifer was a founding member of the International Elizabeth von Arnim Society and serves on its steering group. Her research interests include women's writing of the early twentieth century, especially as it relates to genre and material culture; the history of middlebrow culture; and discourses of ageing. She has published work on Elizabeth von Arnim, Edith Wharton, the New Woman, imperial romance novels and the history of the motoring movement.

**Stacy Sivinski**, Assistant Professor at Purdue University, holds a Ph.D. in English and Gender Studies from the University of Notre Dame. She specializes in sensory studies, fashion studies, periodical studies, and New Woman literature. She has published in *The Journal of Periodical Studies*, *The Journal of Gender Studies* and in the edited collection *Consumption and the Literary Cookbook* (Routledge). Her book of Appalachian Fairy Tales (University of Tennessee Press) appeared in 2023 and her first novel, *The Crescent Moon Tearoom* (Atria Books) is forthcoming fall 2024.

**Russell Smith** is a lecturer in Modern Literature and Literary Theory at the Australian National University, Canberra. He has published widely on the work of Samuel Beckett, as well as on various topics in modernist literature, contemporary literature and visual art, and literary theory. His current project examines the impact of James Joyce's 1930s radio listening on the composition of *Finnegans Wake* and its treatment of the emerging global wireless communications network.

**Emmett Stinson** is an Associate Professor in Literary Cultures at the University of Tasmania. He is the author of *Satirizing Modernism* and the short story collection, *Known Unknowns*. He is a co-founder and former president of the Small Press Network and served on the federal Book Industry Strategy Group. He is also a co-author (with Richard Pennell and Pam Pryde) of *Banning Islamic Books in Australia*. He won the Melbourne Age Short Story Award and was shortlisted for the Steele Rudd Award in the Queensland Literary Awards. His essays and fiction have appeared in *Overland*, *Sydney Review of Books*, *The Australian*, *The Melbourne Age*, *The Monthly*, *Meanjin*, and many others.

**Parul Tiwari** is a PhD candidate at the department of Humanities and Social Sciences, Indian Institute of Technology Gandhinagar. Her PhD thesis examines the relation between the concept of writing and anti-theatricality in the works of Stéphane Mallarmé and Antonin Artaud. Her broad research interests are modernist theatre and literature and continental philosophy.

**Nick Turner** is an Associate Lecturer at the University of Salford, UK. His monograph, *Post-War British Women Novelists and the Canon* was published by Routledge in 2010. He is also the co-editor, with Nicola Darwood, of *Interwar Women's Comic Fiction: 'Have Women a Sense of Humour?'* (Cambridge Scholars Publishing, 2020). He is co-founder of the Elizabeth Bowen Society and co-editor of the Elizabeth Bowen Review. Recent publications include work on Barbara Pym, Elizabeth von Arnim and Mary Fitt.

**Andrew van der Vlies** is Professor in the Department of English, Creative Writing, and Film at the University of Adelaide and Extraordinary Professor in the Department of English at the University of the Western Cape in South Africa. Books include, as author, *Present Imperfect: Contemporary South African Writing* (2017), and, as co-editor (most recently), *South African Writing in Transition* (2019), *The Bloomsbury Handbook to J. M. Coetzee* (2023), and *Olive Schreiner: Writing Networks and Global Contexts* (2023).

**Cedric Van Dijck** is a postdoctoral fellow in English Literature at the University of Brussels and a visiting researcher at the University of Cape Town. He is the author of *Modernism, Material Culture and the First World War* (Edinburgh UP, 2023), and a co-editor of *The Edinburgh Companion to First World War Periodicals* (Edinburgh UP, 2023) and *The Intellectual Response to the First World War* (Sussex AP, 2017). He was awarded the essay prize of the British Association for Modernist Studies in 2015.

**Yujie Wei** is a PhD candidate in English and Literary Studies at The University of Western Australia. Her research interests are women's literature, emotion studies and modernist literature. She is now researching the representation of shame in Jean Rhys's interwar novels.

**Martin Willis** is Professor of English at Cardiff University. His research focuses on literature, science and medicine, 1800 to the present. Of his eight books in this area, the most recent are *Staging Science: Scientific Performance on Street, Stage and Screen* (Palgrave, 2016), *Literature and Science* (Palgrave, 2015) and *Vision, Science and Literature, 1870-1920: Ocular Horizons* (Pickering & Chatto, 2011). His present research has two strands: first, the representations of trance states, and especially the nature and condition of sleep, in literature, art and the sciences from the early nineteenth century to the present, and second, the analysis of methods of collaboration between the humanities and the sciences both now and historically.



**Johanna Wiggers** is an HDR student at James Cook University in Townsville, North Queensland. Her thesis is entitled “Searching for the German Modern Girl: Literary Representations of Womanhood during the Weimar Republic 1920s-1930s.”

**Eileen Yu** is a PhD candidate at University of Otago, conducting research on Virginia Woolf under the co-supervision of the departments of English, and Media, Film and Communication. Her research interests include Virginia Woolf, Modernism, Feminism, visual cultures, and intermedial studies. She is the author of “Indifference over Sympathy: Transcendental Communication in Virginia Woolf’s ‘On Being Ill’ and *Mrs. Dalloway*” (2016), and “Arresting Beauty: The Artistic Kinship between Julia Margaret Cameron and Virginia Woolf” (2018).

# Paper abstracts

## **The Apocalyptic Imagination in Modernist Women's Writing**

*Jessica Knowles, University of New South Wales*

In this paper, I will use selected writings of H.D. and Virginia Woolf to explore the extremities in thought brought about due to gendered experiences of marginality. During the inter-war and Second World War period, I argue that the experience of existing 'between two deaths' – early sites of trauma and the impending finality of the war -- produced a specific form of visionary writing in modernist women's literature. This visionary writing conveys an understanding of the world which is eschatological in nature; concerned chiefly with a hope and desire for another world. This form of writing resists dominant concerns with maintaining or preserving society as it is, instead, embracing destruction as necessary for a reorientation of humanity towards an alternative future. Where war was seen as required to preserve ordinary life, Woolf and H.D. saw writing (in part) as a way of envisioning the end of time. Visionary writing in this sense became not only a personal act for these women, but one which was of social and ethical importance. Their sense of hope amid scenes of despair led them to an imagined refiguration of life as it existed within the historical moment, becoming a projection onto the world of a new creation through language of apocalypse. Ultimately, this paper will argue that women's occupation as marginal figures within their own homes or communities resulted in their ability to envision alternative pasts, presents, and futures within their writing – ones which embraced societal change to its extreme in looking beyond this world to the next.

## **At the edge of meaning, after the end of the world: Trying to Understand *Happy Days***

*Scott Robinson, independent scholar*

Samuel Beckett's *Happy Days*, like *Endgame*, is a play that evokes the end of the world and human meaning within it. Following Theodor Adorno and Stanley Cavell's treatments of *Endgame*, this paper aims to follow their example in trying to understand *Happy Days* and specifically its treatment of human meaning in two contexts: Christian and climate. Exposed on a scorched expanse, sweltering without perspiration under a blazing sun, the world of *Happy Days* – as with *Endgame* – appears to have wasted, even passed. Remnants of the 'old style', as Winnie describes it, are deposited in her bag. But her speech suggests an exhaustion of meaning. I ask whether this exhaustion is best understood in environmental terms, or religious terms. *Happy Days* suggests that time, with its relations of beginning and end, night and day, has ceased to have meaning, and Winnie consistently calls to God, while also implying abandonment. Cavell questions the survival of the meaning of the concept of Christian redemption in *Endgame*. The play appears to occur in the aftermath of the apocalypse. This is Adorno's topic, as he meditates on how dramatic form survives in *Endgame* and in modernity. Developing Cavell and Adorno's respective interpretations of

*Endgame* sheds light on how different understandings of *Happy Days* allow us to experience the end of meaning. The end of the world and the end of meaning converge in Beckett's text. I propose that a productive reading combines an environmental reading with one sensitive to its (post-)Christian idiom, interrogating the apocalyptic tones of the contemporary humanities.

### **The Colour Bar in Law and Literature; or, When Learie met Sam**

*Jack Quirk, Brown University*

This essay examines the relation of race, law, and literature in the context of Caribbean migration to London in the wake of the Second World War. It reads several of Sam Selvon's London works (*The Lonely Londoners*, *The Housing Lark*, *Moses Ascending*) alongside wartime and post-war racial discrimination cases (*Constantine v. Imperial Hotels Ltd.*, *Scala Ballroom v. Ratcliffe*) to explore the differing ways that literature and law configure the ephemera of the everyday. By utilizing dialect across all diegetic levels, Selvon avoids reifying a literary form of objectivity that mirrors the legalized forms of law, which would require its pronouncements to be presented in the normative 'Queen's English' for all of history. Along with his narrators, Selvon's characters are jointly and severally entitled to speak from the place they occupy, even in the face of a legal form of life that would evict them. I explore how the novels, in inhabiting the place of segregation, make a law-like entitlement claim. This claim is not, as racist histories spurred by white fear might have it, an outsized and undeserved entitlement of the new arrivals to white British homes or jobs; it is a claim, rather, of a 'title' over that part of British identity that white Britons so jealously guards—entitlement to tell the story of what it means to live, work, and subsist in post-war London. Selvon provides a vernacular, Caribbean voice that challenges the sole entitlement of white British literature to speak for the everyday.

### **'Come Back 2RN': Irish Voices and Continental Radiospace in *Finnegans Wake***

*Russell Smith, Australian National University*

It has long been recognised that *Finnegans Wake* (1939) is profoundly engaged with the emerging new medium of broadcast radio. The years between Joyce's first work on the novel in late 1922 and its publication in May 1939 coincide almost exactly with the era of early broadcast radio. Moreover, during this period Joyce was an avid radio listener, renting an expensive five-valve receiver from a Parisian electrical retailer so that he could pick up transmissions from across Europe and even the US. The *Wake's* linguistic texture is often seen—or heard—as evoking the aural experience of early radio, of competing broadcasts in a multitude of languages, amidst an unstable mix of signal and noise. The Irish Free State also came into being simultaneously with the new medium. Right from its inception—launched under the call-sign 2RN in 1926, broadcasting from the GPO with a signal that could barely be picked up outside Dublin—the Irish Broadcasting Service pursued a conservative project aimed at preserving the Irish language and Irish musical traditions against the incursions of modernity; as Chris Morash puts it, 'at the very moment that an independent Ireland had come into being in the name of a national culture, a new media technology had come along

that challenged more profoundly than any before it the very idea of a self-contained national culture.' Although Irish listeners reputedly soon tired of their national broadcaster's programming, preferring to tune in to the BBC or Radio Luxembourg, when in 1934 Irish radio began broadcasting from a more powerful transmitter in Athlone that could be picked up across Europe, it found an avid new listener in Paris, who remarked near the end of his life, 'I am in Ireland every day for I listen constantly to the broadcasts from Radio Eireann'. This paper examines Joyce's tributes to Irish radio in *Finnegans Wake*, drawing out how they shed light on the complex political and cultural dimensions of the new medium.

### **Edges in the Works of Woolf, Iqbal, Eliot, and Forster**

*Shazia Nasir, Kent State University*

Edges, limits, borders, boundaries, and peripheries constitute the intricacies of human spatio-temporal experience and the operations of societies. These demarcations also delineate the parameters within which concepts, ideas, and beliefs operate. They define what is within and without, what is acceptable and what is not. My paper will be an attempt to understand "edge" in the works of Virginia Woolf, Muhammad Iqbal, T. S. Eliot, and E. M. Forster: modernist contemporaries, who struggled to break free from boundaries yet demanded to be taken inside from the various peripheral positions they saw themselves in. Woolf's stream-of-consciousness narratives blur social edges while showing fragments within those edges. She demands to bring women in from the peripheries of power and desires that they break free from the boundaries of subjugation. Similarly, Iqbal's works show a consistent effort to free the colonized peoples from the limits of colonial subjugation and blur the boundaries of nation-states. Keeping intact the inherent human desire to understand and categorize the world within boundaries, Iqbal finds a pragmatic solution where individuals must strive to transcend the spatio-temporal limits of their existence. Eliot often navigates the liminal spaces between tradition and modernity, exploring the edges of existential angst and spiritual longing. He crosses into the boundaries of the British tradition and the Anglican Church to find a fragmented reality within those boundaries. Forster's *A Passage to India* grapples with the edges of cultural and colonial boundaries, highlighting the complexities of identity and belonging. Unable to synthesize the in-and-out complexities of edges, he is left dazed as was Adela Quested by the transcendental effects within the Marabar Caves. These modernists demonstrate how edges create contrast, balance, and depth, and how edges can be self-destructive blurring the very idea of the edge.

### **The edge of eventlessness: Women's writing about women's work**

*Beth McLean, University of Melbourne*

In her 1949 essay, 'My Vocation', Natalia Ginzburg traces the interaction between her vocation (writing) and the tasks of motherhood. At first seemingly irreconcilable, Ginzburg feels herself to be 'in exile' from her vocation whilst caring for her young children; a little later, she learns to navigate these competing demands, noting, 'I still made tomato sauce and semolina, but simultaneously I thought about what I could be writing.' Eventually she finds them to be complimentary: 'I no longer wanted to write like a man, because I had had

children and I thought I knew a great many things about tomato sauce and even if I didn't put them into my story it helped my vocation that I knew them. It seemed to me that women knew things about their children that a man could never know.' This paper situates Ginzberg's essay, and her ultimately incorporated sense of 'vocation', within a growing body of women's writing that self-reflexively engages with daily life and women's work as part of their writing process. This practise has modernist roots in Virginia Woolf's call for a female literature, as she asked her audience 'to write all kinds of books, hesitating at no subject however trivial or vast.' And we can find semblances in the work of other mid-century female writers, such as Australian essayist Charmian Clift, who's nonfiction also attends to the often-invisible work of maintenance performed by women. We can also see iterations now in contemporary work by writers like Deborah Levy and Rachel Cusk. In my talk I want to examine some of these instances of writing about the work that isn't writing, and consider: does the event of women's work remain peripheral, if it is written about? Or does women's writing become peripheral, moved to the edge of what is considered literary, when opting to amplify what is seemingly mundane?

### **The Edge of the Anthropos: Modernism, Mirrors, and Model Organisms**

*Shannon Lambert, Ghent University*

The mirror is a figure of particular fascination in modernist literature and criticism—an object and a metaphor allowing writers to explore forms of “doubling, distortion, and deflection” (Chaudhry-Fryer). Its visual technology and trickery destabilises boundaries between representation and reality, self and other, and the human and nonhuman animal. As Kari Weil has noted, in “A Sketch of the Past” (1939), Virginia Woolf recounts a moment when, in front of a looking glass, she is confronted with “a horrible face—the face of an animal.” In this overlay of features, Woolf is brought to the edge of the Anthropos, a moment of liminality that fills her with discomfort and shame. This paper explores the edges of self, science, and species by bringing Woolf's work into conversation with contemporary literature on animal experimentation. Experimental animals are mirrors *par excellence*, bred and used to reflect and model human disease and behaviour. In Karen Joy Fowler's *We Are All Completely Beside Ourselves* (2013), the protagonist, Rose, is brought to the edge of herself through forms of temporal doubling and through the highly tactile relationship she shares with her chimpanzee sister, Fern. Similarly, in *Personhood* (2021), author Thalia Field critically engages with the anthropocentric bias of both narrative and scientific tests like Gordon Gallup Jr.'s “mirror recognition test” (1970) by employing experimental forms that play with textual hybridity and consistent self-reflexivity. Both forms (re)direct the reader's gaze back on themselves and their own biases and assumptions surrounding differentiations like human/animal and person/property. The paper asks: what continuities and discontinuities do we find in Woolf's discomfort in her animal reflection and the reflections of the human we find in science's use of animals: “Who or what,” as Weil asks, “is the self that we see in the mirror?”

### **Elizabeth von Arnim: The Unexpected Modernist: Roundtable**

*Juliane Römhild, La Trobe University; Nick Turner, University of Salford and Kirklees College; Carolyn W. de la L. Oulton, Canterbury Christ Church University; Claire McKeown, University of Lorraine; Noreen O'Connor, King's College, Pennsylvania; Charlotte Fiehn, New York University; Stacey Sivinski, Purdue University; Jennifer Shepherd, The Open University*

The Australian-born novelist now known as Elizabeth von Arnim (1866-1941) enjoyed popularity and critical acclaim across a career that spanned the first half of the twentieth century. Her best-known work, *Elizabeth and her German Garden* (1898), was published anonymously, causing an unsuccessful media frenzy to uncover her identity, and she remained an essentially anonymous author throughout her career. Coming to be known simply as 'Elizabeth', she developed a reputation for the comic novel of manners; however, her oeuvre also included a children's book, an autobiography, short stories, and edited journals. Von Arnim's work fell out of critical favor after her death in 1941. The author's twenty-two novels were all out of print when Virago Press began reintroducing them to a new generation of readers in the 1980s. The reissuing of the author's works has continued unabated (Oxford Classics, Persephone Press, NYRB, British Library). A growing appetite for biographical studies has developed; two general-audience biographical works were published in Australia in the past five years (Carey, 2020; Morgan, 2022). Scholarly critical attention has also increased slowly but steadily over the last ten years: a comparative study of von Arnim's comedy appeared in 2012 (Brown), followed by two dedicated monographs (Maddison, 2013; Römhild, 2014). A learned society was launched in 2015 and has sponsored several conferences that have resulted in joint scholarly outputs focused on von Arnim's work. A double issue of *Women: A Cultural Review* was dedicated to the writer in 2017, and an edition of the Katherine Mansfield yearbook, *Katherine Mansfield and Elizabeth von Arnim*, appeared in 2019. We propose a roundtable panel that brings together eight scholars in the growing field of Elizabeth von Arnim studies whose work will appear in the book *Elizabeth von Arnim: The Unexpected Modernist* (forthcoming spring 2025 Edinburgh UP). The panel includes both recognized and emerging scholars, who highlight critical debates related to modernism, feminism and the middlebrow and explore new contexts such as medical humanities and ageing studies.

### **Evelyn Waugh on the Edge of Everything: Panel**

*John Attridge, University of New South Wales; Jessica Masters, University of Sydney; Naomi Milthorpe, University of Tasmania; Robbie Moore, University of Tasmania*

Born into a generation that narrowly post-dated high modernism, Evelyn Waugh's critical legacy has tended to suffer from his failure to belong comfortably to any of his lifetime's major literary movements or indeed to any subsequent grouping. He was too young to be a modernist, too widely liked to be a late modernist, too proud of his disenchantments to qualify as a member of the 'lost generation', too confrontational to be middlebrow, too Tory to swim with the radical currents of the 1930s, too polite to be an Angry Young Man, and too traditional to be revived like a smutty D. H. Lawrence or incipiently existentialist Soren

Kierkegaard in the 1960s. Unfashionable except in his dress and conversation, Waugh made a point of standing out – albeit never to the point of radicalism. Never so mad as to be avant-garde, never so consistent as to be clubbable, he strode a knife-edge of idiosyncrasy. This panel will consist of four short papers (15 minutes) by Antipodean scholars whose approach to Waugh is itself idiosyncratic and eclectic; these papers will be followed by a discussion and question section. Panellists will consider the following topics: ‘Loyalty and anachronism’ (John Attridge, University of New South Wales), ‘Late modernism, Aestheticism, and the Arts’ (Jessica Masters, University of Sydney), ‘Good Living’ (Naomi Milthorpe, University of Tasmania), ‘Hotel Complaints’ (Robbie Moore, University of Tasmania) We aim in this panel to examine sometimes complementary, sometimes contradictory aspects of an author who we feel has new relevance for our era, not because he matches our existing literary categories but because he compels us to change and perhaps even discard them.

### **Feminism at the Edge: “Spaces of Femininity” in Virginia Woolf’s *Mrs. Dalloway* and Dora Carrington’s Landscape Paintings**

*Eileen Yu, University of Otago*

The past few decades have witnessed a “spatial turn” in Woolf Studies (Snaith, et al.), which directs critical attention to the spatial dimensions in Woolf’s works. An important aspect addressed in these studies is the interplay between inner and outer spaces, especially the connection between Woolf’s modernist interest in the fictional characters’ subjective experiences and her engagement with various types of external space. In this study, I build upon Andrew Thacker’s contention that Woolf renders the psychic spaces of characters’ inner lives as mediated by externalities of “social spaces” theorized by Henri Lefebvre. Specifically, I explore Woolf’s approaches towards female characters from spatial perspectives in *Mrs. Dalloway* (1925), by examining how the female characters’ subjective experiences develop with the changes in material spaces they occupy in this novel. I argue that the characters’ relationships to space shift following their exposure to external spaces. This study is informed by Griselda Pollock’s conception of “spaces of femininity”, which resonates with Lefebvre’s spatial theory, but focuses on women’s relationship to space. Pollock situates individual bourgeois women artists within the contexts of modernism and modernity, and illustrates their representational approaches developed out of their negotiations with the ideologically structured spatial divisions in society. The reason Pollock’s theory is particularly relevant to the discussions of Woolf’s novel consists both in Woolf’s positionality as a woman writer, and in her class and social status that largely shaped what and how she wrote. By analyzing the “spaces of femininity” reflected in *Mrs. Dalloway*, I contend that the way Woolf represents women’s relationships to space in this novel demonstrates her modernist literary strategy, which both refashions and pays due tribute to Victorian literary traditions. In this regard, I shall further illuminate Woolf’s literary strategy by comparing her literary texts with Dora Carrington’s landscape paintings. As I shall demonstrate through the inter-art analogies, the spatial configurations in Carrington’s artworks serve to illustrate Woolf’s representations of female subjectivity in relation to

space, pointing to the artistic kinship between the two women artists rooted in their similar feminist stances.

### **Finding new angles at which to enter reality: Mr Carmichael in Virginia Woolf's *To The Lighthouse* (1927) as Daoist Sage**

*Beth Harper, University of Hong Kong*

At a climactic moment in her seminal work of modernist fiction, Woolf's artist Lily Briscoe contemplates the nature of beauty as she struggles to complete her abstract painting of Mrs Ramsay begun ten years previously. In the midst of her reveries into the past and her ruminations on the human predicament of 'to want and not to have', Lily's gaze trains upon the poet-scholar Mr. Carmichael as like an 'unreal thing'. The description of Mr. Carmichael evokes a particularly Daoist conception of the true person, or *zhen ren* 真人: 'He lay on his chair with his hands clasped above his paunch not reading, or sleeping, but basking like a creature gorged with existence.' Elsewhere, Mr. Carmichael is depicted as both animal-like and particularly attuned to the natural world: as 'basking with his yellow cat's eyes ajar', he 'clapped his paws together', he 'settled into his chair again puffing and blowing like some sea monster'. In a oneness with his environment and a simplicity and integrity of self that seeks neither the opinions nor the approbation of others, Mr. Carmichael teaches Mrs. Ramsay that true meaning is to be found in being not doing. In this he epitomizes the 'true person' of the fourth-century BCE Daoist philosopher Zhuangzi, whose eponymous text had been translated into English by Herbert Giles in 1889, and whose spirit of naturalness and focus on the true pleasure and joy of living had been rapturously received and absorbed into the works of Oscar Wilde. In heeding the conference call to focus on 'the mechanisms by which we connect to things, beings and places', this paper will offer a reading of Mr. Carmichael that turns toward Chinese philosophy and opens up a key text of British modernism to new cross-temporal and cross-cultural connections.

### **Form, Formlessness and the Unravelling of the Novel: A Postmodern Feminist Examination from Woolf to Evaristo**

*Nycole Prowse, University of Southern Queensland*

This paper will trace the unravelling of the novel over the past century marking the agentic slipperiness and potentiality of the shifts in both the literary form and the formlessness of digitalisation and the accompanying paradigmatic movements of modernism, postmodernism and transmodernism. A comparative textual analysis of Virginia Woolf's *The Waves* and Bernadine Evaristo's *Girl, Woman, Other* bookends a postmodern feminist exploration of the ontological shifts and implications of the destabilisation of the novel form. Textual analysis is situated alongside an epistemological examination of the physicality and access of the text. The shift from print medium (that proffered the initial rise of the novel form) to a digitised medium can be seen to ameliorate Woolf's concerns of the patriarchal discursive control that beleaguered female access to texts and authorship. Reengaging in Hélène Cixous' hopes for *l'écriture féminine* and a postmodern feminist reading of the heteroglossia of Woolf's psychical narratorial deconstruction and Evaristo's narratorial diaspora



exemplifies the potentiality of multiplicity that contests rigid phallogocentric notions of subjectivity. The digitised formlessness of the text evokes the slipperiness of the burgeoning transmodern unbinding of form that has the potential to free the subject of phallogocentrism.

### **From Korowai to Couture: Elite Māori Women's Fashions, 1880-1930**

*Erin G. Carlston, University of Auckland*

I am proposing a paper, drawn from a larger project about elite Māori women in Aotearoa New Zealand in the late nineteenth century, that focusses specifically on fashion. Living in a colony imagined as the edge of the world, at the edge of two cultures, how did affluent Māori women use cutting-edge fashion to signal both their elite class status and their comfort with cultural hybridity? There has been some research already on the ways high-ranking Māori women adopted luxury European fashions in the 19th century and mixed them with traditional Māori *kākahu* and ornaments in a way that was neither purely Indigenous nor assimilationist: for instance, by wearing extravagant silk gowns with *korowai* and *pounamu*, or tucking *huia* feathers into elaborate European-style hairdos. These styles seem intended to convey a particular kind of *mana*, or status, deriving not just from wealth but from comfort with bi-cultural codes. I would like to update that existing research to look more closely at elite Māori women's uses of clothing from 1880-1930, studying how fashion was both used by and marketed to Māori in advertising and by department stores, dressmakers, and drapers' shops. Did the use of Māori ornaments and special-occasion garments drop off in the early twentieth century? (How) did elite Māori women continue to walk the edge between Indigeneity and Westernization in their clothing as they moved into an era of mass-produced ready-to-wear? How were the radical changes in women's fashions after World War I transmitted to Aotearoa New Zealand and specifically to Māori? In addressing these questions I hope to learn more about how the encounter between *tikanga* Māori pertaining to clothing, and European fashion, contributed to a distinctively New Zealand form of modernity.

### **Gerald Murnane as Radical Fictionalist: Towards an Anti-Transcendental Autonomy**

*Reuben Mackey, Monash University*

There is perhaps no other Australian writer more on the edge of modernism than Gerald Murnane. Murnane's work, in fact, is always on the edge: it exists in the space between the actual and the ideal, between the visible and invisible, between the direct and indirect, between modernism and postmodernism. Despite this, Murnane has often been defined, following J.M. Coetzee, as a "radical idealist". In this way, he is seen as a writer who seeks the transcendental or a space beyond the edge of the actual. In this paper, I argue that Murnane should instead be seen as a radical *fictionalist*: someone who views fiction—and the sentence—as a space of (seeming) autonomy. To do this, I extend the analysis of modernist autonomy in Andrew Goldstone's *Fictions of Autonomy* (2013). Murnane, I show, estranges modernist conceptions of autonomy, without entirely doing away with them. What

we are left with is an image of autonomy—alongside images of the “transcendent” or “eternity”—rather than an actual fictional autonomy. Murnane gives us, instead of a transcendental world, “another world but it is in this one”. This world, in Murnane, is the fictive world or “narrative dimension”. It is, however, not a purely autonomous space because Murnane sees it as only being meaningful if it is shared or connected with something—or someone—else. This fictive space, then, is nothing but the proliferation of interconnectedness, whether with other fictional texts or the images and events that make up our actual lives. Reconceiving Murnane as a radical fictionalist, ultimately, allows us to better understand how Murnane’s work shows us that it is fiction that makes life meaningful, rather than ideals or concepts.

### **How is a raven like a dancing table? Marx, Modernism and the Gothic**

*Sascha Morrell, Monash University*

Spectres of Marx are haunting modernism studies in ways that make it more than ever impossible to distinguish between modernism and the gothic, even as many critics continue to rely on outworn assumptions of modernism’s opposition to Romanticism. Like Edgar Allan Poe, Karl Marx is cited both as a foundational figure in genealogies of modernism and a pivotal figure in the evolution of the gothic; meanwhile, “The Communist Manifesto”, Marx’s *Capital*, *The Grundrisse* and other major works are increasingly being studied as literary texts in their own right, revealing a range of aesthetic-formal features which correspond with those long privileged in efforts to define modernism and the gothic. With a focus on United States writers who have provided limit cases for critics debating the scope and definition of modernism from the mid-twentieth century through to the not-so-new modernism studies, this paper will highlight the recurrence of corporeal monsters and all-too-material ghosts across Marx’s oeuvre and the work of U.S. writers grappling with the uncanny effects of commodification and uneven development circa 1840-1940. In so doing, it aims to demonstrate how studies of Marx’s writings focused on their aesthetic qualities might aid scholars better to understand the uncanny doubling between the bodies of scholarship surrounding modernism and the gothic, and to appreciate the risks of using either term too loosely.

### **How to Become Immune from Sleeplessness: Modern Crises of Polluted Sleep**

*Martin Willis, Cardiff University*

From the 1860s through the early decades of the twentieth century, physicians, scientists, and health experts attempted to find methods of making the public immune to insomnia. Sleeplessness was widely cited as one of the dominant health crises of Victorian and modernist periods. The underlying causes of sleeplessness were not known, but often guessed at. Sleeplessness was the fault of individual lifestyle, poor hygiene, fetid air and environments. The city was also at fault. City dwellers experienced what the physiologist D.F. Fraser-Harris described as “an auditory pandemonium” that disrupted adequate sleep and led to ill health. Gaining some form of immunity from sleeplessness was a challenge. Writers of differing expertise publishing popular books on sleep offered extensive sleep

hygiene advice; commonly aiming to discipline individual actions and prescribe specific environments that would be conducive to better sleeping. A more robust approach emerged from the health and efficiency movement which aimed to exhaust its followers to the point of collapsing into sleep. Meanwhile fictions, art and media offered their own versions of sleep and sleeplessness: from the comical narcoleptic fat boy of Dickens' *Pickwick Papers* to the many versions of sleeping beauty that dominated Britain's theatre culture each Christmas. In this seminar paper, I aim to draw out the different representations of sleep and sleeplessness that emerge in this period in order to understand more fully the socio-cultural implications of pollution and resistance in the crisis of a modernity on the edge of exhaustion.

### **“In Touch With It”: South Africa's Little Magazines in the World**

*Cedric Van Dijck, University of Brussels*

In a letter addressed to Leonard and Virginia Woolf, posted from Entumeni, Zululand, in March 1926, William Plomer announced the birth of a new venture, *Voorslag*. Together with two friends, he had launched a modernist magazine in Durban. “We want it to be very good,” Plomer wrote to the Woolfs, “and I will keep you in touch with it” (Reading Archives). Based on archival research in Toronto and Cape Town, this paper will explore how little magazines like *Voorslag* brought a South African modernism into the world, in the process challenging assumptions of peripherality and belatedness (Ong 2017, van der Vlies 2017). It will make the case for the agency of the little magazine on a global scale. Sub-Saharan Africa is often bypassed in world literature and global modernism, and its print cultures, presumably because of the subcontinent's colonial enclosure, seldom approached through a transnational lens (Hofmeyr 2005). And yet, while often thought of as limited in scope and local in reach, South Africa's modernist magazines confidently ventured out into the world, not only claiming a space in a Bloomsbury-centric modernism but also marking South Africa as a site for the emergence of aesthetic innovation. This paper will survey some of these magazine connections—from William Plomer to Solomon Plaatje, from E.M. Forster in the Johannesburg *Circle* to Isaac Rosenberg in *South African Women in Council*—and, in doing so, will recover the emergence of a global modernism from the southern edge of the African continent.

### **Irmgard Keun's *The Artificial Silk Girl* - On the Outside Looking In**

*Juliane Roemhild, La Trobe University*

The diary of Irmgard Keun's gutsy working-class heroine Doris, who steals a fur coat and escapes to the big smoke in Berlin determined to become a star, chronicles the ups and downs of a young girl who cares for glamour (but not grammar), money (but not work) and love (but not her own heart). Doris' idea of happiness is a magazine & movie-infused mirage of affluence, style and adoration. She is a figure on the margins who tries to follow a mainstream dream. By the end of the novel, Doris will sit in the waiting room at the central station: destitute, exhausted, disillusioned and, perhaps, ready to embrace a less spectacular but far more radical prospect of happiness than the chase after celebrity. Published in 1932,

*The Artificial Silk Girl* was a great success. The diary novel works with familiar tropes of New Objectivity (the city, film, journalistic montage, easy readability, irony, etc.), but is unique in its unusual poetic language and the emotional intensity of Doris' vision. New Objectivity itself has affinities with Bluemel's concept of Intermodernism as a literature that was innovative with mainstream appeal, deeply invested in modernity but with recourse to 19th century realist narrative traditions. In my paper I would like to explore how *The Artificial Silk Girl* works with the tensions between modernist experiment and literary tradition, the cultural mainstream and the marginal, materialism and emotional fulfilment. I am particularly interested in its idea of 'the good life' outlined at the end of the novel: a vision of living, loving and working together in a partnership between equals on the fringes of the city, which is undogmatic, progressive and anchored in the present, rather than the promise of future happiness.

### **John Manifold, Realist Writer**

*Giacomo Bianchino, City University of New York*

Katharine Susannah Prichard, Dorothy Hewett, Frank Hardy and John Manifold are household names in Australian literature. But these writers are still overwhelmingly received in the national tradition, and particularly within the historical confines of mid-century modernism. In fact, by virtue of their connection to the working-class movement, the Realist Writers Group was in direct contact with the global formation of Socialist Realism. Despite many critics rejecting this movement as a kind of literary Lysenkoism, in the last thirty years another tradition has developed around trying to understand its intervention in soviet and world literature. Partly because of the attempt by Australian criticism to patriate our own Realist Writers Group, however, the contribution of our own Realist authors to the global conception of the genre has been ignored. This paper proposes to understand the Realist Writers Group in the international context of Socialist Realism, placing innovations in Australian form within the debates of Communist writers across the world. It takes up the work of John Manifold as a case study, examining the ways that his saturation in the world of English left-wing letters during the 1930s inflected his poetry; and how he brought these lessons to bear in his mature, Australian period. To do so, it takes up a comparative analysis of 1941's *The Death of Ned Kelly and Other Ballads*, written while still in England, and 1961's *Nightmares and Sunhorses*, written at the height of the Realist movement in Australia. It will explain the shifts and changes in form and ambition between these two volumes through the debates in which Manifold was involved in the intervening period. From this, it hopes to provide a lone window into the history of an important historical collective, and to let some light from outside irradiate the national canon of "modernism".

### **Joyce and Benjamin's Threshold Modernisms**

*Henry Barlow, University of Sydney*

Walter Benjamin described the nineteenth-century cultural and technological products sold in Paris' arcades as "threshold" objects which retained pre-industrial forms of production and exchange – they were not mass-produced objects with a fixed price, but were bartered

over in the specialist stores that sold them (Benjamin 1999, 15; Buck-Morss 1989, 85). Benjamin positions himself, writing in the late 1920's and early 1930's on the other side of the threshold, when the "shower" that began in the nineteenth century had become an "unremitting" downpour (876). Flynn (2022) analyses how *Ulysses* and *The Arcades Project* resist twentieth-century commodity cultures by crossing and blurring historical, psychological and sensory thresholds. Yet threshold commodities are central to this resistance, since these ambiguous objects resist the logic of the early twentieth century (Duffy and Boscagli 2011, 24-25). This strategy might be vitiated if mid-nineteenth-century commodity culture was not radically different from that of the early twentieth century – and Schleifer (2000) and Anderson (1984) claim this is so. Benjamin and Joyce wrote during, not beyond a threshold in the history of commodities, between the "not fully industrialized" Europe of the nineteenth century and the Europe that would be taken over by Fordism and consumerist commodity production after the Second World War (Anderson 1984, 104-107). This does not vitiate their resistance of commodification, however, for Benjamin's Messianic time and Joyce's "retrospective arrangement" challenge the idea that any moment of history can be considered "within" or "beyond" historical thresholds independently of concrete acts of remembrance or reconstruction. This explains the significance in both the *Arcades Project* and *Ulysses* of actively constructed relationships with the past, and of waiting or stalling (which Radak 2017 relates to Joyce's thresholds) as a way of resisting commodified forms of life. This study challenges us to think about our relationship to our own time as a historical threshold, and our inheritance of modernist texts.

### **Looking Backwards and Forward: Hellenism vs. 'Greekness' in Modernist Greek Literature**

*Sarah Barch, University of Arkansas*

When Virginia Woolf traveled to Greece in the early 20th century, her notebooks document her mental attempts to dig beyond the contemporary 'surface' Greece, which she regarded as 'garrulous,' in order to make contact with Ancient Greece. This Hellenistic viewpoint, held by many intellectuals and Modernist writers at the turn of the century, saw 5th century B.C. Greece as the 'true' Greece. In her article, "Still Life: Modernism's Turn to Greece," Vassiliki Kolocotroni argues that Hellenism, for writers like Eliot, Joyce, and Woolf, served to articulate "poetic, personal, psychological, political archaeologies of the self" (12). All of these excavation metaphors beg the question: what about the modern Greeks? Despite the fact that Ancient Greece is often thought of as the center of 'Western' culture, modern Greece is in many ways still undergoing the processes of modernization and 'Westernization.' This project hopes to revisit the oft overlooked Neo-Hellenic poets writing in the beginning of the 20th century; to try and understand how they grappled with the complex problems of national identity that they were faced with. Several historical events—the waning Megali Idea which hoped to restore the Byzantine Empire, the Smyrna Crisis in 1922, the subsequent emigration of 'foreign' Greek refugees to Athens—all brought ideas of national identity to the forefront of Greece's cultural consciousness. For Greek Modernist writers, the crafting of a national identity out of their own landscape and history

was of paramount importance; however, the Greeks had a complicated relationship with Western Europe and therefore European Modernism. This project will compare Greek Modernist writers like George Seferis and Galatea Kazantzaki to the traditional Modernist canon in order to better understand how Greek writers used European Modernism to craft a national identity situated at the crossroads between the concepts of 'East' and 'West.'

### **Misapprehensions of a Caustic Eye: Hope, Harris, and the Angry Penguins**

*Wayne Bradshaw, James Cook University*

This presentation reconsiders A.D. Hope's cutting appraisal of the group of young poets and artists from the University of Adelaide who have come to be known colloquially as "the Angry Penguins." Setting aside the influence of the Ern Malley affair on the Penguins' perceived importance, the paper proposes that Hope has contributed fundamental misrepresentations about both the identities of the Penguins cohort and their aspirations for Australian literary identity. While he was not directly responsible for the hoax in 1943, Hope emerged as an early and extreme opponent of Max Harris and the other contributors to *Angry Penguins*, and his vitriolic commentary about the group serves as an archetypal example of his capacity for cruelty in the field of literary criticism:

An arrogant and stupid literary magazine was jointly produced by Max Harris and John Reid [sic] under the title of *Angry Penguins*. It aimed to be more avant-garde than most progressive theories of the day and among these Surrealism, for some time established in Europe and America, had just hit Darkest Australia. *Angry Penguins* had summarily dismissed all contemporary poetry in this country, especially that practised by McAuley, Stewart, Hope and so on as academic, out-of-date and entirely contemptible. (*Chance Encounters* 91–2)

Hope's claims that the Penguins were the mouthpiece of an ill-conceived Australian brand of surrealism were rife with misrepresentation about the range of poetry that was produced by the group. Furthermore, Hope's depiction of the Penguins ignores the possibility that the group's cosmopolitan approach to literature might have provided a viable model for Australian modernism had not many of the groups founding members left due to the Second World War. Contrary to Hope's opinion, the Angry Penguins—at least in the initial phase of their development—were not purveyors of an impenetrable brand of Australian surrealism, but were, rather, a group of diverse young poets advocating for the internationalisation of Australian cultural identity.

### **Modernism, contemporaneity: Australian magazines (1920s-1940s)**

*David Carter, University of Queensland*

Examinations of Australian visual art, architecture, design, photography and more over recent decades have revealed a contemporary culture crossed by multiple influences of modern principles and practice. The persistent theme of the artistic or intellectual 'time-lag' defining Australian culture has thus been redefined, even as it recurs and restructures understandings of colonial settlement. The modernity of Australian literature in the first half of the twentieth century remains much less clearly established. In this context, as elsewhere,

magazines become critical, as the key monitors, promoters or antagonists in the struggle over contemporaneity and modernism. Magazines from the ‘edges’, from Brisbane or Adelaide, were innovative and influential in these decades, and despite the constraints on size and distribution key articles or manifestoes were widely debated. Approaching the magazines through their positions on modernity enables new discussions of their own ‘present-ness’, their own relation to contemporaneity, even where their editorial platforms can be anti-modernist. This paper will review a number of examples of magazines, including *Manuscripts*, *Desiderata* and *Poetry*, to examine how these journals managed their own relations with the modern in a period that could see itself as taking place ‘after’ or ‘within’ modernism. These questions also speak to the magazines’ diverse originality in their management of time and place, of peripherality and periodicity, and their multiple taking-of-positions.

**Modernism in the Margins: Modernist Print Cultures in the Global South: Panel**  
*Tamlyn Avery, University of Queensland; Benjamin Madden, University of Adelaide; Andrew van der Vlies, University of Adelaide; Samuel Cox, University of Adelaide*

This panel brings together scholars working modernist print cultures of the Global South. Studies of transnationalism and the global spread and significance of Modernist movements, particularly the networks of influence and exchange it fed on and fostered, has become a major undertaking in the Humanities in Europe and North America over the past two decades as part of the emerging global turn of the New Modernist Studies. While the study of small magazines and presses has helped refigure our understanding of Modernist literary cultures in recent decades, major contributions including the *Oxford Critical and Cultural History of Modernist Magazines* continue to privilege Northern-hemisphere perspectives. There remains a critical disparity in scholarship, resources, and access to archival materials for Global Modernisms beyond that zone of influence. A clear case of this disparity concerns little magazines and small presses. This panel will offer reflections on the ways in which periodicals, and the networks and trajectories that fostered them, comprised dynamic constellations of creative writers, critics, artists, activists, and designers who used print media to explore what it meant to be modern subjects navigating shifting cultural and political identifications in non-metropolitan spaces. Tamlyn Avery will offer an illustrative case study that focuses on how writing mediated the sonic confluences of modernist politics at global and local scales in the print reception of the Fisk Jubilee Singers’ Australasian tour of 1886–1889. Benjamin Madden will focus on Norman Lindsay’s reception of *Ulysses* as a case study of the wider reception of modernist literature in Australia, exploring the material and textual networks that subtend that reception. Andrew van der Vlies will reflect on similarities and differences in little-magazine engagements with literary proto-nationalism in South Africa and Australia in the 1920s and early 1930s. Samuel Cox will conclude with a consideration of how international influence combined with local conditions to place Adelaide briefly at the heart of Antipodean Modernism, tracing this emergence through local journals such as *Desiderata*, *Venture*, *Phoenix*, *Angry Penguins* and *Poetry*.

## **Modernism Without Limit**

*Jesse Clifton, Monash University*

Karl Ove Knausgaard's *My Struggle* series (2012-2018 in English) is Proustian, though not in the way that critics thus far would have it. While many have read into the text an affinity with Proust's extensive length, life-narrative and meditations on time, in this paper I argue that Knausgaard is faithful, in Alain Badiou's sense, to Proust's visual conceptualisation of literature's power to affirm life as it is lived. I read *My Struggle* as a powerful extension – and revision – of Proust's visual metaphors in the final volume of *In Search of Lost Time*. To do this, I frame Knausgaard's engagement with Proust through a painting that both discuss at different points in their novels: Rembrandt's *Self-Portrait at the Age of Sixty-Three* (1669). I argue that *My Struggle* inverts the categories of life and literature in Proust, through the realm of art (Rembrandt, Impressionism and Proust himself) and Knausgaard's range of visual techniques (description, narration and metacommentary). I engage with recent commentaries on Knausgaard by Moi, Hägglund and Kornbluh to suggest that Knausgaard's novel is worthy of Proust's axioms: that Knausgaard in his novel, as Hägglund has suggested, "enables you to see *your* life with *his* eyes". In the second half of the paper I argue that Knausgaard's affirmation of Proust touches on the potentially inexhaustible nature of modernism, conceived in light of Badiou's categories of event and fidelity. Badiou's formal thought can help us to ask what modernist writing can *make possible* in contemporary literary production. I want to suggest that thinking of literary connection more broadly in this way offers new interpretative possibilities for both contemporary literature and the modernist novel, as well as the relationship between the two. In this sense I use Badiou's formal relations – thought in the literary realm – to come to a revived understanding of modernism itself, as a series of events that, if investigated under a commitment to its consequences, are potentially without limit.

## **The Modernist Genealogy of Jack Cox's *Dodge Rose***

*Emmett Stinson, University of Tasmania*

Jack Cox's debut novel, *Dodge Rose*, was published by the esteemed US publisher Dalkey Archive in 2016. An explicitly difficult and experimental novel, *Dodge Rose* has been described as a metamodernist work, and its indebtedness to modernism is formally embedded in the narrative, which switches between 1982 and 1928. Even the popular discourse around the novel, which largely occurred online, often invoked key events and tendencies in Australian modernist culture, including the Ern Malley affair and Phillips' cultural cringe—since it was often suggested that the novel was too experimental for Australian publishers. While the novel's general resemblance to modernism has been noted, what has not been noted is the way that the second half of the novel draws on and revises a specific and previously unrecognized source text: Rebecca West's *The Fountain Overflows* (1956). This hidden source text formally mirrors a key development in the novel—which has also not been previously noted—involving the undisclosed genealogy of Eliza, the protagonist of the first section of the book. This paper seeks to locate the larger stakes of Cox's



remarshalling of modernist stylistics in ways that simultaneously critique and re-energise aspects of modernist aesthetics.

### **Modernist kimono and ancient monsters in *Demon Slayer***

*Emerald L. King, University of Tasmania*

Demon narratives are arguably the result of people's efforts to come to terms with the 'other', both the otherworldly and in this world. The oni monster genre taps into Japanese popular culture's most urgent fears, linking back to age-old folk culture and historical trauma, allowing readers/viewers to cope with the immediate impact of the unexplainable. This chapter examines the impact of oni demon representations in *Demon Slayer* (*Kimetsu no yaiba* 2016-2020) which broke records when the series' tie-in film *Demon Slayer: Mugen Train* (2020) became the highest grossing film of 2020 and the highest grossing anime and Japanese film of all time. Set in the turbulent but brief Taisho era (1912-26), the series follows Tanjiro, a teenage boy who becomes a demon slayer after his family is murdered. Rather than being driven by revenge, Tanjiro's initial motivation is finding a cure for his surviving younger sister, Nezuko, who was turned into a demon during the attack. Using the clothing worn by characters in the show, particularly the mix of kimono and military inspired uniform, this paper will unpick these gothic demon representations as biological, social, and cultural we explore the 'disturbance' created by their existence, and the fragmentation and reconfigurations of identity in the representations of the oni demonic. In *A Geography of Victorian Gothic Fiction*, Robert Mighall claims that 'defining feature of Gothic is its concern with the "vestigial"'. This definition can be equally applied to the costume designs in *Demon Slayer* and the Taisho period when the anime is set, sandwiched as it is between the rapid modernisation of the Meiji period (1867-1912) and the hyper militarism of the early Showa period (1926-1989). Reigned over by a mentally deficient emperor, it is a period of exuberance and great social upheaval. It is against this background that the protagonist Tanjiro must battle against monsters, himself, and his family.

### **Monsters, Movies, Modernism**

*Erich Nunn, Auburn University, Alabama*

The editor's note that precedes the inexpensive edition of Edgar Rice Burroughs's *Tarzan of the Apes* (1914) that I use to teach notes uneasily and somewhat vaguely that "as with all literature, *Tarzan of the Apes* is a product of its time." Among the novel's discomfiting elements are its dehumanizing depictions of African people, its ham-fisted and egregious deployment of the Mammy stereotype, and other such tropes that the editor's note describes as "the racial and cultural stereotypes predominating in early twentieth-century America." The editor concludes his note by ensuring us that "however these stereotypes are evaluated and accounted for," the novel "remains an important part of the American heritage generally and of American literary modernism particularly." In keeping with the AMSN conference's theme, I want to consider the modernism of *Tarzan* in relation both to the antecedents whose forms and tropes it deploys and recycles, and to the emerging popular cultural forms that it helps inaugurate. Its antecedents include nineteenth-century

colonial travelogues such as Paul Du Chaillu's *Explorations and Adventures in Equatorial Africa* (1861) and the avowedly white supremacist, revanchist early twentieth-century plantation romances of Thomas Dixon, notably *The Leopard's Spots* (1902) and *The Clansman* (1905). Its descendants include the first film adaptation of *Tarzan* in 1918 (a film clearly indebted to 1915's *Birth of a Nation*, itself an adaptation of Dixon's work), as well as later film spectacles as *King Kong* (1933), and the myriad adaptations, sequels, parodies, and reimaginings of both *Tarzan* and *Kong*. How might considering the ways these novels and films repeatedly and recursively recycle and repurpose earlier colonial and plantation narratives lead us to rethink the relationships between the racial imaginaries from which they emerge and the popular culture they help inaugurate?

### **“Now everybody—”: Pynchon, Hegel, and the Caesura of Modernity**

*Gregory Marks, independent scholar*

The film has broken, the projection bulb burned out, leaving imprinted in the corneas of the audience a vision of the angel of death, a portent of the missile which hangs in that moment above the theatre, its arrival inaugurated by a brief hymn and a narratorial interjection cut short by the rocket's descent. This final scene of *Gravity's Rainbow* reflects the endings of Pynchon's other novels, which nearly all conclude in breathlessness, anticipation, or sublime silence. But in *Gravity's Rainbow* this moment of rapture is more formally distinct: marked by a switch from prose to poetry, and fragmented by the interruption of a dash. The novel's end therefore stands as an enigma—grammatically neither the ellipsis of Pynchon's other endings, nor the parenthesis of his trademark musical interludes—which seems ready to announce some urgent truth only after its ability to be spoken has expired. Formally, the last lines of *Gravity's Rainbow* bear a striking resemblance to another work that anatomises the hidden logic of the modern world, namely, G.W.F. Hegel's *Phenomenology of Spirit*. Like Pynchon's novel, Hegel's Bildungsroman of Spirit concludes with a sentence fragment, marked by a dash and a poetic fragment, in this case a misquote from Schiller. In recent re-readings of Hegel's text, such as those made by Rebecca Comay and Robert Pippin, the role of the dash has been highlighted as a marker of Hegel's anxious relation to modernity, the maturity of which his philosophy claims to both inaugurate and to complete. Hence, it is the argument of this paper that the formal similarities between Pynchon's and Hegel's texts speak to their shared concerns with historicity and narrativity in an epoch of humanity's radically expanded powers of self-creation and self-destruction. What Hegel's dash announces as complete, Pynchon's declares as finished.

### **The Opera of the Deluge: Louis-Ferdinand Céline as the terminus of reactionary modernist satire**

*James Ley, independent scholar*

Alice Kaplan observes that, in Célinian criticism, “the syntactical Céline of the linguists, the mad Céline of the psychoanalysts, [and] the hateful Céline of the moralists rarely meet”. Drawing on interpretations of Céline by Kaplan and Kristeva, and on Bernstein's reading of him as an embodiment of the “abject hero”, the paper will consider some of the ways these

different aspects of Céline's controversial legacy might be seen as interrelated. It will argue that Céline, though a singular figure, can be viewed as an example of reactionary modernist satire that is representative by virtue of its extremity and determined striving for unconventionality. Céline's *tout court* rejection of modernity, his contempt for rationality, his refusal of all hope or consolation, and his radically destabilising technique combine in his novels to create a totalising satirical mode that has no clear object, one that is ultimately grounded in an unstable sense of personal grievance. The paradoxical effect of this wilful singularity was to render Céline incapable of thinking beyond the received ideas of his time and personal background, the underlying conventionality of his thought making him susceptible to its laziest and most contemptible prejudices.

### **Philosophical Borders of the Modernist Stage: Drawing a Trajectory of Theatre and Anti-theatre**

*Parul Tiwari, Indian Institute of Technology Gandhinagar*

This paper positions the modernist problem of shifting boundaries of the theatrical stage in relation to the subsequent outlining and identification of the marginal field of anti-theatre. It makes a case for a shift in theatre's claim in the philosophical territory: from the sphere of knowledge and perception/experience to the sphere of being and existence, based on the shifting boundaries of the stage and its subsequent forcing on the discourse of theatre-antitheatre. The term anti-theatre, given by Jonas Barish refers to the opposition and suspicion towards theatre throughout all historical periods. He locates the source of this contempt in the presence of the actor on stage. I observe that the modernist response to the criticism of theatrical imitation has been to shift the edges of stage. More recently, Martin Puchner utilises this term to position a certain idea of literary theatre (page as stage) against action by bodies present on stage. Although the concept 'anti-theatre' has been used marginally, we find other theorisations of deviation from the conventional western theatre as a *different kind of theatre*. For example, Jacques Rancière's idea of the 'Immobile theatre', 'Theatre of the Mind' in closet plays, or the avant-garde theatre, which the philosopher Elie During describes as "theatre without theatre as a form of pure theatricality". These instances suggest the movement of the theatrical stage in different ways, like: in the mind through the act of reading, in typography of the written, as a certain materialisation, and in the body as theatricalisation of energy. This paper would explore such theorisations to examine the relation between shifting boundary of the stage and what exactly shifts in the philosophical standing of theatre with this kind of deviational thinking that manifests itself as anti-theatre.

### **Poetry in Motion: Black Women Modernists and the Black Public Sphere: Panel** *Tamlyn Avery, University of Queensland; Sarah Gleeson-White, University of Sydney; Jessica Masters, University of Sydney*

This panel explores the relationship of Black women modernists to the Black public sphere of the 1920s. We focus on three poets—Georgia Douglas Johnson, Carrie Williams Clifford and Alice Dunbar Nelson—to gauge their contribution to what James Weldon Johnson

termed “the art approach to the Negro problem.” Tamlyn Avery considers the silent sentinel in Clifford’s protest poetry as indicative of a wider aesthetic response to the National Association for the Advancement of Colored People (NAACP)’s landmark Silent Protest Parade in 1917, the first mass protest event of its kind in African American history, which featured feminist choreography inspired by suffragette protest tactics deployed earlier that year. Clifford, along with Johnson, drew on that figure of silent protest as they sought a viable alternative of women’s protest to the rhetoric of “manly” New Negro protest exemplified by the returning male soldier in Claude McKay’s “If We Must Die.” Jessica Masters considers plasticity in Johnson’s 1922 *Bronze: A Book of Verse* as an aesthetic of making, building and sculpting that extends from her poetry into the various Harlem Renaissance relational networks she helped cultivate. In particular, *Bronze’s* “Appreciations” section singles out sculptor May Howard Jackson, who crafted formal busts of multiple Black poets, and whose impact on Jean Toomer’s modernism has largely gone unacknowledged. Though Johnson and Howard are often considered in relation to better-known figures like Toomer and W. E. B. Du Bois, each carefully invests in a plastic poetics of sculpting Black modernist art and literature as indicative of a wider cultural movement-in-progress. Sarah Gleeson-White turns to Dunbar Nelson’s movie-going habits, carefully recorded in her diaries, to unearth her little-known efforts to break into the nascent race film industry as a means to ponder the risks inhering in Jim Crow-era mass culture, and more, the particular challenges for women wishing to participate in the Black cultural marketplace. Together, our papers look to recenter the historically marginalised work of Black modernist women who unsettled social boundaries of class, gender and race as they forged new pathways for producing art from the fringes of a cultural movement or political formation.

### **The Politics of Maturation: Reflecting (on) James Joyce’s Stories of Childhood in Chinua Achebe’s *Chike and the River***

*Heather Joyce, Northwestern Polytechnic*

Chinua Achebe’s engagement with the Irish modernist tradition through his evocation of W. B. Yeats’s work in *Things Fall Apart* (1958) is obvious precedent for his more playful conjuring of James Joyce’s writings in *Chike and the River* (1966), a work born out of Achebe’s “desire to give Igbo children their own image and cultural context” (Dow 161). Achebe’s subtle nods and overt allusions to Joyce’s “Araby” and *A Portrait of the Artist as a Young Man* predictably direct attention to the form Chike’s maturation takes: his development is predicated on his ability to place himself both spatially and through language. His eventual movement across the River Niger toward Asaba, which functions as stand in for Araby, is notably accompanied by an affirmation of self: “So this is me, he thought. Chike Anene, alias Chiks the Boy, of Umuofia, Mbaino District, Onitsha Province, Eastern Nigeria, Nigeria, West Africa, Africa, World, Universe” (Achebe 69-70). Achebe’s framing of this overt borrowing from Stephen I as itself a borrowing – Chike learns this way of positioning himself from a peer – suggests his engagement with Joyce and his own use of the Bildungsroman form are anything but straightforward. While Chike’s recognition of his identity and place in the world echoes the young protagonists’ in “Araby” and *A Portrait*,

Achebe's use of Joyce significantly comes with an awareness of the politics that is at the heart of Joyce's engagement with the Bildungsroman form and a desire to interrogate the implications of how those narrative politics/political narratives circulate in a specifically Nigerian context. Joyce's modernist stories of childhood, which site resistance in language, move toward recasting the Bildungs-mode of Western subject formation, a quality Achebe seems to recognize. While Chike's exposure not only to Igbo proverbs and folklore but also to colonial language formations complicates the socialization process as he moves from Umuofia to Onitsha and Asaba, Chike's ability to claim agency through narrative adaptation suggests that power can come from proximity, though Achebe is careful to maintain the importance of distance.

### **Psychosocial Adaptation: Modernism, Mental Hygiene and the Therapeutic Imaginary**

*Christian R. Gelder, Macquarie University*

The first decades of the twentieth century saw the rise of American psychiatry, which produced a new set of psychopathologies, therapeutic techniques, and the beginnings of several psychoanalytic and psychiatric traditions. Clifford Whittingham Beers's *A Mind That Found Itself* (1908) was the literary spark that inaugurated this amorphous 'mental hygiene movement' in the first decades of the twentieth century, one of the most powerful and public arms of this newfound psychiatric institution. Despite the book's relative obscurity in discussions of modern American literature, historians of psychiatry still invoke the idea that the book is an 'autobiography of genuine literary merit', suggesting that the link between the mental hygiene movement and aesthetic media was not coincidental—it was constitutive. With Beers's book, this modernist therapeutic imaginary posed a host of often disturbing political questions about the relationship between homo economicus and homo psychologicus, about mental health and social engineering, and about the politics of social adjustment and adaptation. This therapeutic imaginary began to interrogate the unity of the American nation, searching for a population that would be 'healthy, happy, efficient and socially adaptable', to cite the psychiatrist Adolf Meyer's phrase. My paper returns to Beers's book—as well as a host of other encounters between early twentieth century aesthetic media and American psychiatry, like Zelda Fitzgerald's *Save Me the Waltz* (1932), which was written under Meyer's care—to provide a new aesthetic history of the politics and epistemology of American psychiatry. It shows how the modes of cultural transmission proper to modernism were employed by leading figures in early psychiatry in order to shore up a vision of American social and psychological harmony, inquiring into the borders between modernist anti-establishment aesthetics and the establishment of the most powerful psychiatric paradigm of our times: the mental hygiene movement.

## **Raising Her Voice: A Modernist Woman Composer's Rewriting Of Durrell's Sappho**

*Suzanne Robinson, independent scholar*

The opera *Sappho* (1963), by the Australian-born composer Peggy Glanville-Hicks (1912–90), is set to a libretto derived from the verse drama of the same name by Lawrence Durrell. Ostensibly the life-story of “the Tenth Muse”, the first female poet and composer, the play is a fictionalised account of her loves, intrigues, drug-taking, warring and vengeance. By adapting the play, and associating herself with Sappho, Glanville-Hicks inserted herself into the history of women’s writing from its very beginnings. Like modernist women writers such as “Michael Field” (Katherine Bradley and Edith Cooper), HD (Hilda Doolittle) and her friend Ross Macaulay her adoption of Sappho as foremother was a statement of her belief in women’s potential. Moreover, whereas Durrell’s Sappho is a restless and impotent figure, an illustration of the unnameable problem that Betty Friedan identified in the circumstances of middle-class American housewives in the 1960s, Glanville-Hicks’s alterations to the play, and her reworking of the ending in particular, enable her heroine to articulate the frustration and despair that beset her own life as a woman and creative artist living a precarious existence in New York, the vortex of the arts in America. Through the imbrication of fiction, biography and autobiography Glanville-Hicks exercised what Liz Stanley calls an “auto/biographical” voice—Sappho is both a fictional character and an embodiment of the composer herself. Opera in this sense becomes a “subversive space” allowing for a mode of self-expression that is deeply personal and private. This paper draws on Glanville-Hicks’s correspondence with Durrell and Anaïs Nin, as well as feminist theory and methodology, sociology and women’s history to illuminate how an opera enabled its composer to speak what in its time and place was unspeakable.

## **Reading Elizabeth von Arnim, Reading Others: Panel**

*Juliane Römhild, La Trobe University; Nick Turner, University of Salford and Kirklees College; Carolyn W. de la L. Oulton, Canterbury Christ Church University; Claire McKeown, University of Lorraine*

The four presenters on this panel compare von Arnim works in the context of contemporary writers and movements as well as literary predecessors. Literary modernism and, more particularly, the Bloomsbury Group, is the context for Juliane Römhild’s essay, which brings von Arnim’s whimsical autobiography *All the Dogs of My Life* (1936) into dialogue with Virginia Woolf’s concept of “the new biography”. She examines the ways in which von Arnim radicalizes Woolf’s concept of life-writing and plays with the relationship between word and photograph that Woolf establishes in texts like *Flush*. Nick Turner reads von Arnim’s *Christopher and Columbus* alongside Elizabeth Bowen’s *The House in Paris*, focusing on travel as a rich framework for exploring tensions between women’s desires for autonomy and adventure, on the one hand, and financial and domestic security on the other. Carolyn Oulton explores the relationship between aesthetics and historical periodization in her study of *The Caravaners* (1909) and *The Enchanted April* (1922). Oulton pays particular attention to von Arnim’s playful response to her Victorian cultural

inheritance, noting how she adapts and subverts Victorian literary conventions of the 'happy ending' and 'holiday freedom' in these texts. And Claire McKeown focuses on von Arnim's nature aesthetic within the Baltic landscape, noting how the visual perception of nature interacts with notions of female subjectivity in *The Adventures of Elizabeth in Rügen* (1904) and *The Benefactress* (1901).

### **Returning to Elizabeth: Gender Politics and Genre: Panel**

*Noreen O'Connor, King's College, Pennsylvania; Charlotte Fiehn, New York University; Stacey Sivinski, Purdue University; Jennifer Shepherd, The Open University*

The presenters on this panel address von Arnim studies through familiar critical contexts—first-wave feminism, nationalism, embodied femininity, and literary genre—but do so with new eyes. Noreen O'Connor turns a spotlight on the relationship between women's bodies and national concerns in her reading of *The Pastor's Wife* (1914). The novel's portrayal of pregnancy, illness and infant mortality gains new significance in the context of national concerns over a falling birth rate and radical political debates in the period over women's bodies, reproductive rights, and vocation. *Introduction to Sally* (1926) receives sustained critical attention for the first time in Charlotte Fiehn's presentation, which delves below the surface of this deceptively light tale of a young working-class beauty's progress in London society. Fiehn explores von Arnim's deft deployment of a familiar generic form—the fairy tale—to radically defamiliarize the gender and class politics around the sexual objectification of women's bodies. Stacy Sivinski traces the link between women's clothing and their social identity in von Arnim's early work, arguing that von Arnim's novels reinvent—and at times even strip off—women's fashions in the early decades of the twentieth century to allow her female characters to create identities of their own design. Jennifer Shepherd's essay focuses on ageing in von Arnim's 'late' novels, particularly *The Enchanted April* (1922), *Love* (1925) and *Mr. Skeffington* (1941). Ageing consistently presents as a problem in von Arnim's novels—her female protagonists wrestle with the loss of sexual and social power that attend it, while von Arnim herself wrestles to find a generic vehicle adequate to explore these themes. Ultimately the problem is a productive one in von Arnim's fiction, offering possibilities not just for women's moral development but for new literary forms to evolve as well.

### **The Rise of Pacific Literature: Decolonization, Radical Campuses, and Modernism: Book Launch**

*Maebh Long, University of Waikato; Matthew Hayward, University of the South Pacific*

At the Australasian Modernist Studies Network conference of 2014, the Oceanian Modernism project presented its first plenary panel on the connections between modernism and Pacific literature. Ten years later, at this year's AMSN conference, we bring the project to a close with a talk on our monograph *The Rise of Pacific Literature: Decolonization, Radical Campuses, and Modernism*. In the 1960s and 1970s, the staff and students of two newly founded universities in the Pacific Islands helped foster a golden age of Oceanian literature. At the University of Papua New Guinea and the University of the South Pacific,

bold experiments in curriculum design recentered literary studies around a Pacific modernity. Rejecting the established British colonial model, writer-scholars placed Pacific oratory and a growing body of Oceanian writing at the heart of the syllabus. From this local core, students ventured outward to contemporary postcolonial literatures, where they saw modernist techniques repurposed for a decolonizing world. Only then did they turn to foundational modernist texts, encountered at last as a set of creative tools rather than a canon to be copied or learned by rote. *The Rise of Pacific Literature* reveals the transformative role and radical adaptations of global modernisms in Oceanian writing. We examine the reading and teaching of Pacific oral narratives, European and American modernisms, and African, Caribbean, and Indian literature, tracing how Oceanian writers appropriated and reworked key texts and techniques. We identify the local innovations and international networks that spurred Pacific literature's golden age by reading crucial works against the poetry, prose, and plays on the syllabi of the new universities. Placing internationally recognized writers such as Albert Wendt, Subramani, Konai Helu Thaman, Marjorie Crocombe, and John Kasaipwalova alongside lesser-known works published in Oceanian little magazines, in our AMSN talk we presents insights into our wide-ranging new account of Pacific literary history and its fresh story about modernism's global itineraries and transformations.

### **Searching for the German Modern Girl: Literary Representations of Femininity in Vicki Baum's *Helene* and Irmgard Keun's *Gilgi, One of Us***

*Johanna Wiggers, James Cook University*

This paper examines the literary careers of Irmgard Keun and Vicki Baum, two prominent German writers whose works emerged on the cusp of modernism and the Weimar Republic. Amidst the tumultuous landscape of interwar Germany, Keun and Baum captured the essence of the modern woman's experience, navigating the complexities of urban life, gender roles, and societal change. Irmgard Keun, renowned for her candid portrayal of young women in the Weimar Republic, confronted societal norms with sharp wit and incisive observation. Her novels *Gilgi, One of Us* (1931), and *The Artificial Silk Girl* (1932) offer commentary on the shifting dynamics of gender and power by depicting protagonists grappling with economic hardship, female agency, and the allure of independence. Similarly, Vicki Baum's literary oeuvre embodies the spirit of the Modern Girl, traversing the terrain of desire, ambition, and disillusionment. Best known for her novel *Grand Hotel* (1929) which was adapted to the screen, Baum's breakthrough novel *Helene* (1928) illuminates the aspirations and limitations of women navigating careers and independence on the cusp of modernity. Drawing on feminist literary theory and socio-historical analysis, this paper explores how Keun and Baum's narratives reflect and subvert prevailing notions of femininity and modernity and investigates ways their literary reputations were affected in similar ways that social dynamics impacted the lives of the Modern Girls they depicted. By situating their works and careers within the broader context of Weimar culture and the rise of mass consumerism, it elucidates the ways in which these writers anticipated and challenged the



conventions of their time while also suffering from limitations and restrictions on their careers.

### **Selling Immunity to the Australian Public, 1890-1940**

*Maebh Long, University of Waikato*

From the 1890s, as the public adjusted to a modern world in which, as Aldous Huxley wryly punned in *Brave New World* (1932), ‘civilisation is sterilization’, a discourse of immunity grew throughout commercial publishing. Immunity became a popular term for marketing medical and domestic goods as varied as false teeth, perfume, bicycles, and lawn sprinklers. Consumers were encouraged to wrap themselves in immunity: to create bodies immune from the inside out through the ingestion of tonics and the wearing of woolen underwear and luxury coats. Pills assured immunity from others, while cold creams, deodorants, and menstrual products offered ways for consumers to become immune to themselves. Collectively, these advertisements promised the creation of an immune lives: with the right food, clothes, medicines, and transport options an entire life of absolute insulation could be created, where even unpredictability could be eradicated. This paper looks at the narrative of immune bodies found in advertising in Australia between 1890 and 1940, tracing the articulations of fears about modernity, bodily health, vulnerability and abjection in a settler-colonial context. By analysing the different products and promises associated with immunity, I consider the ways populations were encouraged to mitigate risk by *purchasing* immunity – to become immune by shopping – and ask what light is shed on public hopes and anxieties when we study the rise in discourses of modern immunity?

### **Social Shame of Ageing and Modern Consumerism in Jean Rhys’s *Good Morning, Midnight***

*Yujie Wei, University of Western Australia*

This paper examines social shame of ageing in consumer culture as depicted in Jean Rhys’s 1939 novel *Good Morning, Midnight* (GMM). By discussing the under-explored topics of shame and age, this study aims to enrich the scholarship of Jean Rhys. It suggests that Rhys’s novel should not be limited to an anti/negative feminist reading as widely discussed in existing scholarship; rather *GMM* demonstrates a wider concern of the damaging effects of consumer culture on personal and collective felt and lived experience of ageing. Setting the story in the context of consumer capitalism during the 1930s in Paris, the novel depicts many ways in which consumer capitalism commodifies shame of ageing to promote newness and youth to stimulate consumption. This gesture disparages old commodities and thereby stigmatizes ageing/old age. The consumerism-shaped conceptions of age impact variously its characters’ affective and lived experience of aging/old age or youth. It finds that consumer capitalism, via the commodification of shame as depicted in the novel, traps characters in the relentless cycle of (re)consumption. This cycle brings its narrator Sasha neither renewal nor relief of shame of ageing as she expected and as the commercials promised, but a feeling of stasis and a feeling of “always the same”. Furthermore, the commodified age-related shame is not Sasha’s individual feeling but a pervasive sentiment among other figures in the

consumer culture of the modern era, especially manifested in Sasha's female gaze at and the commodification of young male body. By writing Sasha's stagnant and repetitive experience of ageing and other characters shared yet nuanced commodification of youth, Rhys fiercely critiques the consumerist ideals of newness, youth and progress.

### **Spanish Women's Travel Journalism of the Modernist Era: The Case of Aurora Bertrana**

*Gayle Nunley, University of Vermont*

Spain has long been an enormously popular subject of travel narration, complete with its own array of highly exoticized representational conceits. Less well recognized, the economic and technological developments of the industrial revolution that spurred the rise of individual mobility across the European continent were present within Spain as well, resulting in an ever-growing body of Spanish-authored travel narration from the mid-nineteenth century on. Aurora Bertrana (1892-1974), daughter of the celebrated Catalán modernist writer Prudenci Bertrana and a noted author and journalist in her own right, occupies a unique position within this literary corpus. One of the first Spanish women to publish accounts of her travel experiences in non-European lands (in Bertrana's case, Morocco and the South Pacific), the interpretative gaze she casts on the people and places she visits, as well as on herself, creates a rich and uniquely-focused window onto mid-twentieth century cultural construction and, as I will further discuss in my presentation, brings to the fore, through the exercise of female mobility in destinations explicitly construed as marking both a geographic and metaphorical 'limit' (a category which, for Bertrana, would also include her home nation of Spain) her ongoing efforts to interrogate the nature and implications of the modern.

### **Stepping Into Dawn's Horizon: Travel Narratives at the Edges of Modernism**

*Mark Byron, University of Sydney*

Many Modernist authors, composers, and artists travelled widely during their careers to destinations newly accessible or otherwise at the edges of their *umwelt*, incorporating their experiences into poetry, novels, paintings, and musical performances: examples might include Lawrence Durrell's *Alexandria*, Virginia Woolf's *Istanbul*, and Somerset Maugham's *Malaya*. Other artists incorporated remote subject matter by drawing on source material rather than direct experience, such as W. B. Yeats's *Byzantium*, Igor Stravinsky's *Siberia*, and Ezra Pound's *China*. The varieties and implications of remote travel in Modernism is the subject of some excellent recent work by Emily Ridge (*Portable Modernisms*, 2017) and Kevin Riordan (*Modernist Circumnavigations*, 2022), demonstrating how even now there are new ways of thinking about global travel, remoteness, and proximity in Modernism. This paper seeks to explore the median territory between the remote and the familiar in Modernist travel writing, especially in texts that straddle these zones to mediate thematic concerns of historical time, nationalism, cultural chauvinism, and cross-cultural community. Robert Byron's *Road to Oxiana* (1937) charts his journey from Venice to Persia and Afghanistan; Richard Leigh Fermor's *A Time to Keep Silence* (1957) explores monastic life

within anchorite sites in Cappadocia, and his *Broken Road* (2013) comprises the posthumous third instalment of his travel narrative from the Hook of Holland to Istanbul; and Rose Macaulay's novel *The Towers of Trebizond* (1956) is a fictionalised travel narrative beginning in Istanbul and radiating from Trebizond to the Soviet Union, Syria, and Jerusalem. Each of these texts pressurises the orientation of Modernism Studies by providing counter-narratives to cultural development, nation-state formation, and theories of progress.

### **Strategic Marginality, Defiant Modernism: The Hungryalist Movement of Bengali Literature**

*Abhishek Sarkar, Jadavpur University*

The Hungry Generation or Hungryalist movement of Bengali literature (1961-67) both accommodates and inverts the paradigms of planetarity and marginality that have been developed by the academe of the global north to map multiple, heterogeneous modernisms. On the one hand, the Hungry Generation espoused an aesthetic redolent of Western modernist practices (comparable with Dadaism, the Angry Young Men and the Beat Generation), and it received more attention from the West than any other contemporary Indian literary movement. On the other, the Hungry Generation did not see itself as an offshoot or subset of Western modernisms and asserted its defiant marginality only in terms of the contemporary Bengali socio-cultural ethos. For example, Allen Ginsberg was a close friend of Malay Roychoudhury, one of the founders of the movement, but the Hungryalists developed their poetic idioms independent of Ginsberg and Malay resented Ginsberg's attempt to cast the Hungry Generation as an Indian chapter of a global Beat phenomenon on the pages of the *City Lights Journal*. Although the Hungryalist movement had as its point of departure Oswald Spengler's pessimistic vision of the Western civilization and derived its name from an obscure line in Chaucer, it did not address a transnational modernity and identified as its trigger the socio-economic crises of post-colonial, post-Partition India (more specifically, West Bengal). The movement single-mindedly assaulted the middle-class Bengali codes of urbanity and gentility, especially by breaking taboos surrounding the body and sexual acts. The *Hungry Generation* bulletins, which were disseminated among Bengali literati in select venues, contained manifestos about the avant-garde movement's iconoclastic objectives, apart from radically experimental poetry and fiction. Besides, the Hungryalists adopted irreverential, rebarbative tactics such as holding poetry sessions at busy railway stations and squalid pubs; inserting masks of monsters, clowns and animals into the mailboxes of influential citizens with a written request to discard the masks they had been wearing; sending empty shoeboxes to newspapers for review; and inviting dignitaries to a "topless exhibition" (by which they meant the display of decapitated mannequins on a thoroughfare). As the State of West Bengal arrested six of the poets in 1964 and prosecuted Malay Roychoudhury on the charge of obscenity, the Hungryalists received sympathetic attention from American and European literary activists. The *Evergreen Review* of New York published an editorial in their support, while the *Time* magazine carried a sympathetic (if a bit patronizing) article. The movement dispersed during the obscenity trial, but it

entered the canon of anti-establishment Bengali poetry and increasingly attracts academic interest. The career of the Hungryalist movement shows that it chose to be marginal by maintaining an aesthetic of notoriety. Besides, it inverted the planetary gaze in that it strategically imbibed influences from the Western traditions without affiliating itself or identifying with any Western programme of modernism.

### **Trash Poetry: Avant-Garde Aesthetics and Eco-poetics**

*Sarah Fantini, University of Melbourne*

Modernist avant-garde poetry was inaugurated in the self-defining statements of art manifestos. The numerous manifestos of F.T. Marinetti's Italian Futurism, along with Wyndham Lewis's English Vorticism, contain an aesthetic that Joshua Schuster has described as one of 'toxic refreshment'. These manifestos are technophilic, war-hungry, and misogynistic, at once deeply serious and theatrically comical, and share a commitment to the belief that words used in new ways have the power to change the world. Marinetti demonstrates belief in this power in his 'Technical Manifesto of Futurist Literature' (1912), in which he declares it is the 'asyntactical poet' who can 'penetrate the essence of matter'; he demands that poets 'destroy the "I" in literature: that is, all psychology', and substitute instead, 'the lyrical obsession with matter'. In the early twenty-first century, such avant-garde interests in toxicity, asyntactical writing, evasion of the lyric 'I', and a belief in the material power of unconventional language, have persisted in eco-poetry. For example, many of these features converge in Evelyn Reilly's *Styrofoam* (2009), a collagistic work that coheres around the theme of plastic. In this talk, I will take up some of the threads linking early twentieth century avant-garde poetry with early twenty-first century eco-poetry. My anchor points will be the trashpicking Dada aesthetics of the Baroness Elsa von Freytag-Loringhoven, and Gertrude Stein's experiments with uncreative writing practices. Together, these show an interest in materiality and asubjectivity that attains an explicitly ecological significance a century later.

### **Trespassing Mental Borders: Britain and the Modernist Perception of the East**

*Chi Sum Garfield Lau, School of Arts and Social Sciences, Hong Kong Metropolitan University*

This presentation explores how two modernist masters from different geographical settings, namely the Polish Anglophone writer Joseph Conrad (1857-1924) and the Chinese novelist of Manchurian descent Lao She (1899-1966), transformed their own experience as ethnic minorities abroad into autobiographical elements in their works. Though they faced no difficulty in crossing the geographical borders, the way that their works depict the fundamental causes of the conflicts between foreign sojourners and the inhabitants of Britain illustrate the challenges of altering people's mental borders against the backdrop of established prejudice and arrogant xenophobia. Their works demonstrate the tremendous gulf between the idealized modernist vision advocated by literati such as W.B. Yeats (1865-1939) and Ezra Pound (1885-1972) in lighting up the troubles of the West through the appreciation of Eastern wisdom. The discussion focuses on Conrad's short story "Amy

Foster” (1901) and Lao She’s novel *Mr Ma and Son* (1929) to investigate how the portrayals of the British nationals in their confrontation with foreign occupants arise mistrust due to stereotypical judgement. Their similar observations on the hypocritical nature of Christian deeds provide anti-imperialist insights on the role of religion in accomplishing the Empire’s project of territorial expansion. In “Amy Foster”, Yanko arrives Colebrook after a shipwreck incident. Instead of showing sympathy towards this castaway, townsfolk in this Christian community could only perceive him with mistrust and suspicion. In *Mr Ma and Son*, Ma Tse-jen and his son Ma Wei come to London for the succession of heritage from the former’s late brother. Though they are received by the Reverend Ely, the role of monetary benefits overrides signs of Christian hospitality.

### **Unworking Modernism: Sleep, Idleness, and Delay as Edges of Artistic Work**

*Tyrus Miller, University of California, Irvine*

In his “Manifesto of Surrealism” (1924), André Breton wrote: “When will we have sleeping logicians, sleeping philosophers? I would like to sleep, in order to surrender myself to the dreamers, the way I surrender myself to those who read me with eyes wide open: in order to stop imposing, in this realm, the conscious rhythm of my thought.” For Breton, sleep’s deeper reality is not the contrary of work—the necessary interval of rest needed to replenish the stock of potential to work the next day and the next—but rather a temporal domain that is radically different from work-time, its undoing and disappearance. Along with its ambivalent affirmation of proletarian revolution, rooted in labor, surrealism set itself a crucial parallel role in the Rimbaudian imperative to “transform life,” what Benjamin Buchloh has tendentiously described as “a psychoanalytically informed mobilization of the forces of the unconscious to subvert the atrophied libidinal apparatus of the Western European bourgeoisie.” This mobilization included various forces of chance, desire, fantasy, eroticism, and dream, which, as Breton suggests, unfold and find their unity within a temporality that is other than that of wakeful labor—a temporality that can most conveniently be called that of sleeping. This exploration of the domain of sleep as a space of “unwork” helps to clarify a somewhat unlikely conjunction that Breton makes between surrealism and the work of Marcel Duchamp, who famously remarked to Pierre Cabanne that “I would have wanted to work, but deep down I’m enormously lazy. I like living, breathing, better than working.” In *Nadja* (1928), for instance, Breton connects Duchamp with the poet Robert Desnos, who was a surrealist legend for his fluent production of poetry in a sleep-like trance. In the latter part of this paper, I tease out the relations between Duchamp’s readymade—a form of unworking that acknowledges the dependency of artmaking on the labor of others—and surrealist automatism. Both, I argue, challenge the temporal economy, modelled on labor, that aligns active expenditure of time with modes of objectification that create value, understood as a quantum of abstract labor-time. I illustrate this argument with examples not only from Duchamp’s practice, but also from post-war avant-garde painters adapting Duchamp’s readymade paradigm to forms of “accelerated automatism in the age of spectacle” (as Benjamin Buchloh puts it), or put otherwise, to artistic attempts to adapt

historic modernist techniques to the emerging regime of capitalist labor-time expressed in new ways through technologically mediated, industrialized culture.

### **You Are Here: Psyche, Self, Nature, Ecopsychology, Narrative non-fiction**

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Weaving ideas from modernist psychoanalytic theory (Jung) with ecopsychology (Andy Fisher), ecophilosophy (David Abram), and phenomenology (Robert Romanyshyn, Bachelard) this paper seeks to explore the possibilities of a more conscious relationship with what we identify as 'nature' through the practice of narrative non-fiction. It argues that a potential re-psychization of nature supports the deeply embodied connection with place necessary for meaningful personal and political change in the current age of crisis, and considers Noreen Masud's *A Flat Place* and Amy Liptrot's *The Outrun* as useful textual examples. According to Abram and Fisher, repositioning ourselves in relationship to the nonhuman involves reimagining edges and boundaries as borderlands and permeable membranes, both within the human psyche, between ego and unconscious, and between human and other-than-human life. This perspective offers rich potential for flexing and shifting the redundant and problematic boundaries between in-here and out-there, between I and other. Ego-consciousness gives way to eco-consciousness, and the emergence of a new paradigm, where traditional divisions between the political, the spiritual, the psychological, the physical, and the personal and the collective break open to new and unfamiliar perspectives. Jung, fully aware that 'the exaggerated rationalisation of consciousness' isolates humanity from its own nature by seeking to control nature as a whole, nevertheless suggests that a conscious relationship with nature is attained by "holding onto the level of reason we have successfully reached and enriching consciousness with a knowledge of man's psychic foundations". Running with this, Fisher seeks to reintegrate psyche, nature and society by unsettling traditional theories of ecopsychology with decolonial praxis, by reaching nature *through* society and psyche, and by challenging modern views of reality with Abram's theory of 'turning the psyche inside out'. Modernist scholar Masud interrogates complex trauma through innate resonance with flat terrain, while Liptrot maps the turmoil of addiction onto the wilds of Orkney. Both authors write of an ensouled world through narratives that disrupt traditional nature cures and defy traditional binaries. By repositioning themselves in relation to the world, they confront modernist psychological ideas of the self and anthropocentric views of nature and invite a newly balanced dimension of transformative experience for the present.