

Overseas Abstracts – Patrick White Centenary Conference **Hyderabad Nov 5-7 2012**

The Muslim Community in Australia: Negotiating “Otherness.” **ALI, Ameer - Murdoch University**

Patrick White often expressed, in his speeches and elsewhere his own sense of being regarded as an ‘outsider’ in Australia. Later in his life particularly, he empathised with those excluded from the mainstream community –Aborigines, refugees ‘dagoes. This paper explores the difficulties that the ‘mainstream’ community in Australia finds in understanding the Muslims and their culture and the slowness in incorporating this group as an equal partner in working towards national progress and development. This is a consequence of an inherited European legacy. Over the last few decades various steps have been taken on both sides to close this divisive gap.

This paper attempts will discuss the nature of that European legacy, assess the success and failures of the various measures taken so far to mitigate it and also explore the reasons why it appears that the “otherness” of the Muslim seems to still refuse to go away.

BIO NOTE

Ameer Ali was born in Sri Lanka but is now an Australian citizen. He was educated at the University of Ceylon, the London School of Economics and Political Science, and the University of Western Australia. He has taught Economics at the University of Ceylon, the University of Brunei Darussalam, and the University of Western Australia, both at the undergraduate and postgraduate levels. He is now a senior academic at the Murdoch University of Western Australia. He was an academic advisor to the South Eastern University of Sri Lanka in 1998. His research interest is particularly in the socio-economic development of Muslim minorities and he has published widely in this field He is the author of *From Penury to Plenty: Development of Brunei Darussalam from 1906 to Present*. He is also a member of the advisory editorial board of *The Journal of Muslim Minority Affairs*.

In Australia he has been the vice president and then the president of the Australian Federation of Islamic Councils for eight years, and as a recognised leader of the Islamic community was appointed by the Howard Government as the Chairman of the Muslim Community Reference Group. He is an active participant in the international interfaith dialogues sponsored by the Australian Government. He was also, for a short period, a member of the High Command Coordinating Committee of the World Muslim League. Currently, he is the vice-President of the Regional Da’wa Council of South East Asia and the Pacific (RISEAP).

‘Flaws in the Glass’: Reflections on Why Australia Has Not Become a Republic **ALOMES, Stephen - Deakin University**

Patrick White was the scion of a landed elite family who was schooled and educated in England, first at an English public school and later at Cambridge University. This class and colonial experience made him all the more aware of the need to ‘cut the painter’, to separate off the new land Australia from the imperial British tie. Yet it has not happened. Why? This paper explores that paradox, in politics, society and culture, after White, the great explorer of Australian elites and of everyday people.

However dependence and independence are about more than flags and symbols and crowns atop colonial scenes. This paper investigates that paradox through a historian’s examination of themes in Australian and Indian postcolonial novels which engage with the lived experience of forms of dependency and the larger macrocosm, the failure of the republican aspiration in Australia.

Why, as Patrick White might have asked, are there old and new forms of dependence in post-colonial, but globalising eras? Why, in the era of a global and Asian century, do both countries accept, or even cling to, forms of dependence?

BIO NOTE

Dr. Stephen Alomes, like Patrick White, has explored Australian society and culture, in a different way as a contemporary historian. He has also written about expatriates, nationalism and republicanism, and popular culture and now, perhaps pursuing the hidden desires of that great painter *manque*, pursues understanding society through paint.

His latest book *Australian Football The People's Game 1958-2058* has just been published in August 2012. (www.wallawalla.com.au)

Other publications include: *Islands in the Stream: Australia and Japan face*

Globalisation(2005); *French Worlds, Pacific Worlds* (1999); *When London Calls: The Expatriation of Australian Creative Artists to Britain* (1999).

Unsettling Empires: Colonial mimicry and the lures of religious bliss"

ALONSO-BRETO, Isabel - University of Barcelona

Patrick White's first published story, "The Twitching Colonel," appeared in 1937. It tells the story of Colonel Trevellick, a retired military officer living in London who spends his days in idleness, haunted by memories of his days in India. As Homi Bhabha writes, "The ambivalence of mimicry [...] does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence." Indeed, as a result of "the ambivalence of mimicry," Trevellick has become a partial presence in the metropolis, as he is imbued by a nostalgia that aligns him with the reminisced "dark faces" of India and, especially, with Hinduist philosophy. Thus, colonial nostalgia critically alienates the twitching colonel from the imperial pomp surrounding him in London.

In my paper, I intend to contrast the figure of Colonel Trevellick with another literary character who offers an interesting reverse image that, in the end, serves analogous political purposes: that of Weerasinghe Arachchilage Piyatissa Weerasinghe, the schoolmaster or Iskolemahaththaya in Manuka Wijesinghe's novel *Theravada Man* (2009). Coeval of Trevellick -although somewhat younger, the Iskolemahaththaya appears also as "a partial presence" of his time and place: a Sri Lankan, and thus one of those "dark faces" that both trouble and comfort the Twitching Colonel, he is a sound product of British colonial education and a stark admirer of the Empire, but also a convinced Theravada Buddhist. Paralleling what happens to Trevellick with Hinduism, it is precisely the Iskolemahaththaya's commitment to Buddhism which alienates him from his world and to an extent unsettles his position as colonial subject: first because of the position of authority he occupies as venerable Iskolemahaththaya, later on because -as is the case with Trevellick- of his desire to transcend his everyday world.

I shall therefore explore and confront these two singular characters with the aim to illustrate my conviction that, although written with a time span of eight decades, both stories and characters have the common purpose of unsettling, in Bhabha's terms, "the epic intention of the civilizing mission."

BIO NOTE

Isabel Alonso-Breto teaches literatures in English at the University of Barcelona (Barcelona, Spain). She has published articles by authors of Caribbean, Canadian, Indian and Sri Lankan origin. She is a member of the Centre for Australian Studies of the University of Barcelona, and of Ratnakara, a research group devoted to the study of literatures and cultures from the Indian Ocean.

Looking at Patrick White looking: Portraits and Paint and on film
BATTYE, Greg - University of Canberra

In a lecture on portraiture given at Australia's national Portrait Gallery and broadcast on Radio National, Didier Maleuvre offered the view that photography "cannot yield a portrait" and that "late 20th century portraiture enlisted photography in part to undermine the human face, to depersonalise it." Yet if ever portraits in any medium provided, in Maleuvre's words again, "insight into the commonality between being and being depicted," then surely it is William Yang's two remarkable 1980 photographic portraits of Patrick White.

White's face as photographed is strikingly similar to the manner of his depiction in Brett Whiteley's painted portrait, made at White's Sydney home in the 1970s, and perhaps this resemblance provides some evidence for the strong sense of continuing identity that we would expect of White. As the painting pre-dates the photographs, Whiteley cannot have used them for his picture, and photographs can hardly be based on a painting – so the connection, it seems, must be through White himself. This paper uses these and other images of Patrick White to compare the relative merits of photographed and painted portraiture, and argues that photographs should not be so readily dismissed from the lexicon of tools for "not just capturing the moment, but capturing the life."

BIO NOTE

Greg Battye is Professor and Associate Dean of Education in the Faculty of Design and Creative Practice at the University of Canberra. Besides publications on culture and security, his research includes photography, narrative theory and new writing technologies, and new media forms. He teaches an online Master's Unit in interactive writing and currently supervises postgraduate projects in fiction, non-fiction and script-writing. Battye is also a skilled photographer and his works are held by the National Gallery of Australia, the National Library of Australia, the University of Wollongong and the Australian Defence Force Academy.

Worlds without and within: Reading through Patrick White's Library in *The Solid Mandala*.
BRENNAN, Bernadette - University of Sydney

In Patrick White's *The Solid Mandala* (1966) Arthur Brown, a seemingly simple man, reads an eclectic range of texts in Sydney's Mitchell Library. Arthur's two favourite narratives are *Alice in Wonderland* (1865) and *The Brothers Karamazov* (1880). Through repeated textual citation White invites his readers to engage most particularly with the latter work. Yet there are two further texts, arguably of equal importance to White's imaginative project, to which he does not draw overt attention: Dostoyevsky's *The Idiot* (1869) and Olive Schreiner's *The Story of an African Farm* (1883). White relies upon a community of educated readers to make connections between these seemingly disparate texts and his work.

Two of White's chosen epigraphs - from Paul Eluard and Meister Eckhart – speak of worlds without and worlds within. While they signify the importance of the existential question of belief at the heart of *The Solid Mandala* – 'before whom shall I bow down' – this paper will seek to adapt the idea of movement between worlds as a way into its discussion of how White constructs internal and external landscapes in the novel. Specifically, it will explore how White may have been influenced by Dostoyevsky's almost claustrophobic, internalised landscapes and Olive Schreiner's broad African canvas.

BIO NOTE

Bernadette Brennan is a Senior Lecturer in English at the University of Sydney. She is the current President of the Association for Study of Australian Literature (ASAL) and has published widely in the field of Australian literary and cultural studies. Amongst her book publications are: *Brian Castro's fiction: the seductive play of language* (2008); *Ethical investigations: Australian literature and poetics* (2008), *Just words? Australian authors writing for justice* (2008).

Patrick White – Some Personal Reminiscences

BRADY, Veronica

Veronica Brady will recount in informal reminiscent mood some of her recollections of personal meetings with the novelist during his lifetime.

The novelist as part time poet: a comparison of White's early poetry in *The Ploughman and Other Poems* with occasional poetry of Katharine Susannah Prichard in *The Earth Lover*.

PHILLIPS Glen Edith Cowan University

This paper will concentrate on White's early poetry collection, *The Ploughman and other Poems* (1933), a work which White had instructed was to be destroyed after his death along with others of his manuscripts. The poems will be examined in the context of the Georgian poetry movement of the first three decades of the twentieth century but comparisons will also be made with Katharine Susannah Prichard's *The Earth Lover* (1932). Both writers published small collections of poetry in their lifetimes but are much better known for their achievements in prose fiction. The main question to be pursued is why White felt his verse efforts were so inferior to his prose and perhaps if and why that might be so. Secondary issues are whether or not Prichard's verse efforts confirm some similar markedly lesser ability with poetry writing by comparison with the prose genre. Perhaps we can better understand White's rejection of his own poetry by discovering some similarity in attitude to novelistic ability in Prichard's case. On the other hand, reference will be made to novelists such as Thomas Hardy and D H Lawrence who were recognised simultaneously as major poets and novelists.

The Novelist and History: Retrieving lost memory through creative encounter.

CHAND, Meira - Writer

The nexus of history and fiction is an area much debated by historians and novelists. This paper will explore aspects of Patrick White's free use of historical material in his novel, *A Fringe of Leaves*, and compare it to my own experience in the writing of historical fiction. I believe White, like other historical novelists through their work; provide a unique means of entry into the past that is often inadequately acknowledged by formal historians. In creating a distinct texture of time and place and a unique hypothesis of what might have been, historical fiction offers a way through narrative of accessing past memory and opening it up to the present.

BIO NOTE

Meira Chand is of Indian-Swiss parentage and was born and educated in London. After her marriage, she settled in Japan, and although she spent several years in India in the early 1970s, returned again to live in Japan. In 1997 she moved to Singapore, where she now lives. Her multi-cultural heritage is reflected in her novels, which explore issues of identity and cultural dislocation. Five of her novels, *The Gossamer Fly*, *Last Quadrant*, *The Bonsai Tree*, *The Painted Cage* and *A Choice of Evils*, are all set in Japan; *House of the Sun* and *A Far Horizon* in India. Her latest novel, *A Different Sky* (2010) is set in colonial pre-Independence Singapore. In the UK the bookshop chain Waterstones voted the novel their Cardholder's Book Circle Choice for July 2010. In the US the novel was on Oprah Winfrey's recommended reading list for November 2011. The book was long listed for the Impac Dublin literary award 2012 and the Commonwealth Writers Prize.

Meira Chand is an Associate Member of the Centre for the Arts, National University of Singapore and has been Chairperson for the Commonwealth Writers Prize for the region of South East Asia and South Pacific and a Visiting Fellow at Mansfield College, Oxford. She is involved in programmes in Singapore to encourage and mentor young writers

Aboriginal progress in a new era: Indigenous self-determination and disadvantage

DE SOYZA, Anne - Legal Consultant, Rio Tinto

This paper will explore the link between self-determination and Indigenous sovereignty and measures taken by the Government to address Indigenous disadvantage and community dysfunction in Australia. Recent events seem to have highlighted a clash between these two imperatives. Has self-determination and the rights agenda in general clashed with what is needed on the practical plane of civic action needed to address the urgency of these issues?

BIO NOTE:

Anne has degrees in law and history from the University of Western Australia and is widely published in both areas. She commenced her career in private legal practice in the early 1990s and was appointed to senior roles in the State and Commonwealth Public Service. She has wide experience in native title law in particular - an emerging area of legal practice and public administration since its recognition by the High Court of Australia in 1992.

Anne worked with the Australian Parliament committees and the Attorney General's Department in Canberra before returning to Western Australia in 2002 to take up the inaugural role of Executive Director of the Office of Native Title in the Department of Premier and Cabinet, and later as a consultant legal adviser to the Western Australian Department of State Development on its negotiations with the Commonwealth Government and Aboriginal groups. Anne joined Rio Tinto Iron Ore in 2010. She is responsible for negotiating agreements with Aboriginal groups over land use and development in the Pilbara region.

White, *Mabo* and the rewriting of Australia's foundation narrative

DOLIN, Kieran - University of Western Australia

This year is notable not only as the centenary of Patrick White's birth, but also as the twentieth anniversary of the High Court decision in *Mabo v. Queensland*. In recognising Indigenous native title to land this case overturned the foundational legal fiction that Australia was a *terra nullius* at the time of British colonisation. Though widely welcomed as a long overdue correction to Australian common law, the judgment was politically controversial.

This paper will adopt a 'law and literature' approach, analysing the Mabo decision as a narrative intervention in the national culture, which offered an acknowledgment of past wrongs and a vision of national re-foundation for the future. Literary explorations of Aboriginal land ownership such as Patrick White's in *Voss* provided early challenges to the dominant narrative. How did Australian writers respond to the changed law and the hysterical campaign against it? This paper traces the representation of the Mabo case and native title in a variety of texts, including Andrew McGahan's *The White Earth* and Dorothy Hewett's *Neap Tide*, and explores new foundation narratives such as Kim Scott's *That Deadman Dance*.

BIO NOTE

Kieran Dolin is chair of the English and Cultural Studies discipline group at the University of Western Australia and director of the *Westerly* Centre. His main teaching and research interests are in Australian Literature and Nineteenth-Century English Literature. He has published two books, *Fiction and the Law: Legal Discourse in Victorian and Modernist Literature* (Cambridge University Press, 1999), and *A Critical Introduction to Law and Literature* (Cambridge University Press, 2007). His current research project is on the *Mabo* case and Australian Literature

Patrick White and the Aboriginal question: the mystery of the Aboriginal "orphan" girl of "Belltrees"

GRIEVES, Victoria - University of Sydney

Patrick White was interested in supporting Aboriginal youth in his later years and bequeathed much of his capital to the Aboriginal Education Council of NSW and the National Aboriginal and Islander Dance Association (NAISDA) for this purpose. Curiously, he never revealed how much he knew or knew of individual Aboriginal people in his lifetime. The nature of his childhood indicates little opportunity for contact, coming, as he did, from a highly segregated pastoral elite family, born in the UK, and spending much of his childhood and adolescence there.

However, the circumstances of an "orphan" Aboriginal child born within two years of Patrick and connected to the White station "Belltrees" in the Hunter Valley, close by St Clair's Aboriginal reserve, are intriguing. Given to a white family to raise in a house purchased by the White family in the nearby city of Newcastle, further detail of her life reveals a close, on-going relationship with this family.

Regardless of whether Patrick was aware of this parallel Aboriginal life or not, it serves to illuminate the social and cultural context of the "other" in the White family consciousness, the underpinning to White's treatment of the Aboriginal subject in his writing.

BIO NOTE

Dr Victoria Grieves is an ARC Indigenous Research Fellow, University of Sydney. She is working currently on a history of the Aboriginal family.

Body Language: Reading Corporeality in Patrick White's Fiction

GROGAN, Bridget - University of Johannesburg

In Patrick White's fiction identity is open to a dissolution enacted via a transcendental aesthetic prevalent throughout his oeuvre. Yet transcendence in White does not correlate with a desire to escape the body so much as to evade discursively-constructed subjectivity. This paper argues that White's persistent interest in the subject of corporeality, long before it became a topic of interest in

theory, provides a rich site of potential for the reassessment of his work. His interest in the body interrogates the discourses of dualism defining modernity and identity and, moreover, engenders the pervading sense of sublimity intrinsic to his fiction. White's writing does not derogate the body, as many have argued, but rather deploys it thematically, and even stylistically, to recuperate a sense of corporeal significance he interprets as lost to modern Western culture and, by extension, to the language of the novel. Indeed, White's novels harness corporeality via an affective language constructing the visceral experiences of characters and contributing to the embodied responses of the reader. Ultimately, acceptance of corporeality and compassion for the bodies of others produce the transcendental experiences of White's characters, which arguably allegorise the corporeal empathy and imaginative transportation engendered in his readers.

BIO NOTE

Dr Bridget Grogan is a post-doctoral research fellow in the University of Johannesburg's Department of English. She has lectured on postcolonial and contemporary world literature, researches literary depictions of affect and the body, and has recently completed a PhD on the topic of corporeality in the fiction of Patrick White

'A Landscape of Faces': Fred Schepisi's adaptation of White's *The Eye of the Storm* HEALY-INGRAM, Alice - Flinders University of South Australia

Patrick White's 1973 novel, *The Eye of the Storm* marked the author's continued fascination with the indignities and contingencies of dying and old age, and the complexities of familial love. Set amidst the shifting Sydney society of the early 1970s, it takes as its central subject the last days and visions of matriarch Elizabeth Hunter and the demise of a dynasty of Australian 'landed gentry'. White's re-casting—indeed, re-gendering—of the King Lear story into an Antipodean setting says much of these preoccupations with death, dying and the maternal force, and an autobiographical element pervades the story of the two children's claims on their Mother's inheritance. In 2011, Fred Schepisi's adaptation of *The Eye of the Storm* was warmly received by critics, hailing the film as a 'much needed' intervention into the quality of Australian cinema. Judy Morris adapted the 600-page novel into a 100-page screenplay, working with Schepisi and a strong cast including Charlotte Rampling, Geoffrey Rush, Judy Davis and John Gaden, whose familiarity with the novel was deep and appreciative. The strength of this adaptation lies in the intelligence with which a strong ensemble of artists read and translated White's very 'interior' novel. In terms of cinematic grammar, Schepisi defined this interiority as a 'landscape' of 'faces' and, indeed, the film's cinematography and *mis-en-scene* serve to underline these characters' thoughts and emotions. One of the sub-themes of White's novel is the place of the theatre in a re-imagining of memory. Sir Basil Hunter's profession as an actor paralleled White's early preoccupation with the theatre at the time of his own Mother's last years. This paper will focus on the importance of actors in this adaptation. I will particularly analyse the intertextuality of Charlotte Rampling in her portrayal of Elizabeth Hunter, an actress who has continually negotiated the boundaries of gender, sexuality and 'ageing' in her previous work in French cinema.

BIO NOTE

Alice Healy-Ingram completed her PhD in Australian Studies at Flinders University in 2005. After teaching in an Indigenous unit at the University of South Australia, she has returned to teach Australian Studies at Flinders. Her main research interest is contemporary novel-to-film adaptation, and her interest in Indigenous representation in film, historiography and literary form and theories of reading have led to new research projects and publications. Between 2008 and 2010, she co-directed the ALTC funded 'Teaching Australian Literature Survey' with Winthrop Professor Philip

Mead (UWA) and Ms Kerry Kilner (AustLit, UQ). Between 2006 and 2011, she was South Australian Representative of the Association for the Study of Australian Literature.

Patrick White-lite? -- Fred Schepisi's adaptation of the The Eye of the Storm
HELFF, Sissy - University of Darmstadt, Germany

Patrick White remains one of Australia's most important authors, widely read and studied across the world. His work became known for its great impact on Australia's national imaginary mirroring and shaping the ways how Australians have perceived and viewed themselves. *The Eye of the Storm* (1973), White's ninth published novel, is one of his most important and complex novels. Thus the book was especially mentioned when White was awarded with the Nobel Prize for Literature. In short, White is still considered a key figure in the international literary circuit and *The Eye of the Storm* an iconic piece of Australian literature. This fact might explain why filmic adaptations of pieces of such literary weight are often considered problematic. In an interview with Michel Bodey the award-winning, Melbourne film director Fred Schepisi states that it is certainly never easy to translate a 600 page-long opus magnus into a 100 page-long film script. However, Schepisi did a good job -- at least in the eyes of many jury members -- hence the film was awarded with several prizes such as the Jury Prize at Rome International Film Festival in November 2011. However, some critics (e.g. Michael Giffin) are not all too happy about Fred Schepisi's film adaptation and claim that his adaptation gives rise to nothing but Patrick White-lite. Taking Giffin's critical remark as a starting point, this paper, in line with recent adaptation studies, seeks to formulate an approach to Schepisi's film adaptation that goes beyond a sheer comparison between White's novel and Schepisi's film. By doing so it is argued that Schepisi adaptation and its filmic surplus does not reduce White's literary masterdom but contributes greatly to a modern reception of White's work.

BIO NOTE

Dr. Sissy Helff is a guest professor at the Technische Universität Darmstadt teaching literary and cultural studies with a special focus on digital narratives, literature, film and photography. Helff has published widely in the fields of media studies, diasporic literature and postcolonial literary and cultural studies, often with a special focus on Australia. Her most recent publications include: *Die Kunst der Migration: Aktuelle Positionen zum europäisch-afrikanischen Diskurs. Material – Gestaltung – Kritik* (2011), *Facing the East in the West: Images of Eastern Europe in British Literature, Film and Culture* (2010), *Transcultural Modernities: Narrating Africa in Europe* (2009) and *Transcultural English Studies* (2008). She is currently working on a book dealing with the image of the refugee in the British writing and a collection of essays dealing with Alice in Wonderland adaptations.

Patrick White's Tribe
LEANE, Dr Jeanine - Australian National University

In 1976, Patrick White's fictional narrative *A Fringe of Leaves* constructed a 'nameless tribe of Aborigines', who capture a white woman, Ellen Roxborough, after killing the rest of the survivors of a shipwreck off the coast of Queensland. Ellen lives for sometime on the fringe of an exotic paradise with 'the tribe'. This paper will look at Patrick White's representation of the 'Aboriginal tribe' and introduce an Aboriginal standpoint to on-going discussions and debates over White's representation of the Indigene.

BIO NOTE:

Dr. Jeanine Leane is a Wiradjuri woman from South-west New South Wales. A Doctorate in the literature of Aboriginal representation followed a long teaching career at secondary and tertiary levels. Formerly a Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies, she currently holds a post-doctoral fellowship in the Australian Centre for Indigenous History at the Australian National University. In 2010, Jeanine's first volume of poetry, *Dark Secrets After Dreaming: AD 1887-1961* won the Scanlon Prize for Indigenous Poetry from the Australian Poets' Union and her manuscript, *Purple Threads* won the David Unaipon Award at the Queensland Premier's Literary Awards and was shortlisted for the 2012 Commonwealth Book Prize.

Jeanine is the recipient of an Australian Research Council grant for a proposal called Reading the Nation: A critical study of Aboriginal/Settler representations in the contemporary Australian Literary Landscape.

**Early Diplomatic Encounters between White Settlers and the Indigenous Peoples in Voss
MEHTA, Harish C - Lecturer, McMaster University**

The encounters between White Settlers and the Indigenous People of Australia in the 1840s must properly be viewed as a form of early exploratory diplomacy between colonial explorers who espoused the idea of "discovering" an imagined homeland, on the one hand, and the existing Nations of the Indigenous People, on the other. As the explorer Johann Ulrich Voss sets out to "explore" the continent, his very act of attempting to explore and contact the Indigenous constitutes a form of informal diplomacy – i.e. the diplomacy conducted by common people as opposed to the formal diplomacy conducted by states, as understood in Diplomatic History and International Relations History.

By using the novel *Voss* as an "archive" of the diplomatic interaction, this paper argues that the diplomatic encounter was a collision between two separate worldviews: one invasive and the other defensive. The "Voss Archive" (contained in dialogue, in Voss' letters, in journal entries, and in the myths of both sides) generates several discourses that animate the encounter: Indigenous collaboration and resistance with the Settlers; white settler denunciation of the natives in racialized language, and the response of the Aboriginals with violence and theft of settlers' livestock; Indigenous peoples' understandings of the Settlers' language and "letters as harmful;" fleeting expressions of shared friendship and sympathy; abortive efforts to understand the myths of the other; and outbursts of violence when diplomatic encounters end in disaster.

BIO NOTE:

Harish C. Mehta has taught history at McMaster University, Trent University, and University of Toronto. He has written three books on Cambodian politics and media, and his articles on U.S.-North Vietnamese diplomacy have appeared in *Peace and Change*, *Diplomatic History*, and *The Historian*. A new and expanded edition of his 1999 book, *The Strongman: Rise of Hun Sen from Pagoda Boy to Prime Minister of Cambodia, An Oral History* (co-author Julie Mehta) is being published in 2013 by Marshall Cavendish. He is preparing his latest book, *People's Diplomacy of North Vietnam* for publication.

Smelly Martyrs: How Patrick White's Dubbo ushers in Roy's Velutha and Malouf's Gemmy
MEHTA, Julie - University of Toronto

Patrick White has been considered an “outsider”, and his characters are often outcasts -- marginal beings, savaged by the mainstream, subjects of brutal alterity. Frequently marked because of their bodies, Alf Dubbo, the Aborigine in White's *Riders in the Chariot*, Gemmy the hybrid, in David Malouf's *Remembering Babylon*, and Velutha the untouchable, in Arundhati Roy's *God of Small Things*, become repositories for social differentiation, representing the raw and disturbing physicality of the abject corporeal body that is a threat to Power. I argue that the palpable discomfort that White, Malouf and Roy create in the reader's mind through these encounters with the filth, defilement and ultimate horror of the marginalized body, are transformed into a new episteme for Postcolonial writers who use the “strange” body to simultaneously reveal the savagery of Power, to subvert its reach and, perhaps most subtly, to make a scathing comment on our moral ineptitude for acceptance of difference even as we politicize our success in constructing a more accepting “global” world. Drawing on Julia Kristeva's theories of abjection, Sara Ahmed's exploration of bodily encounters, and Judith Butler's analysis of the “unliveable” zones where these bodies must reside, I hope to raise questions about how White's Dubbo is an iconic “somebody” who inspired a whole generation of writers such as Malouf and Roy. In the process, I will attempt to examine why Power uses violence, social injustice, and degradation to annihilate the outcast body.

BIO NOTE:

Dr. Julie Mehta is the author of *Dance of Life: Mythology, History and Politics of Cambodian Culture* (2001) and co-author with historian Dr. Harish C. Mehta of *Hun Sen: Strongman of Cambodia* (1999). She teaches Canadian Diasporic Literature and Asian Cultures in Canada at University College. Her doctoral dissertation was on Postcolonial representations of the 'Divine Feminine' in South Asian fiction submitted at the University of Toronto. She has published widely on Postcolonial literatures and cultures and works on globalisation of foodways, and exile and identity among Asian diasporic writers. Her translation of Tagore's *Dak Ghar* (The Post Office) was performed in Toronto in 2011. A CGS-SSHRC awardee, she also holds the Mary H. Beatty Fellowship and the Dr. David Chu Fellowship from the University of Toronto. Dr. Mehta was employed as a newspaper correspondent in India, Australia, Singapore, Cambodia and Thailand before coming to Canada and has worked consistently to promote cross cultural understanding across national borders.

Patrick White's 'Cambridge Poetry'
MEAD, Philip - University of Western Australia

Patrick White was at Cambridge at the same time as David Campbell, both of them young writers from grazier backgrounds in New South Wales. A number of the poems in White's *The Ploughman and Other Poems* (1935) are 'Cambridge' poems, like Campbell's earliest poems. How does White's Cambridge poetry compare with Campbell's? How do White's Cambridge poems appear in the chain running from William Charles Wentworth's Australasia through to John Kinsella's Cambridge poetics?

Patrick White :The Power of the Artist - Writing Politics and Life Narratives
NANDAN, Satendra - University of Fiji/University of Canberra

This Paper will reflect on aspects of Patrick White's image of the centrality of the artist figure as it emerges in White's fiction and White's influence on Satendra's work in writing of the Australian-Fijian Experience from Indenture to the present and his involvement in politics. Satendra explores

White as a deeply politically significant writer in a postcolonial contemporary world, from India to Fiji.

BIO NOTE

Born in Nadi, Fiji. He was elected to Parliament in Fiji in 1982 and 1987 but later migrated to Australia as a result of political unrest in the island. Satendra studied at the universities of Delhi, Leeds, London and the ANU, where he completed his PhD on *The Image of the Artist in Patrick White's Fiction*. He is widely known for his creative work as a biographer and also a poet.

Satendra is an Emeritus Professor at the University of Canberra as well as of the University of Fiji. In March 2012 he was awarded the prestigious Harold White Fellowship at the National Library of Australia to write his autobiography. He has lately been also appointed as a Commissioner on the Fiji Constitutional Commission and has been helping re-write the Constitution of Fiji from July 2, 2012.

An Outside Perspective: Patrick White and Australia

NARAYANAN, Pavithra - Washington State University Vancouver U.S.A.

There is a moment in *The Twyborn Affair* when the central protagonist Eadith, as Eddie, imagines that taking a position as a laborer might be a "way [of] perhaps, getting to know a country I've never belonged to" (161). This quest undertaken by an alienated individual, borne not out of a need to belong but a need to pursue a life that opposed "the exaltation of the 'average'" ("Prodigal Son"), is a central theme in all Patrick White's novels. The Australian artist's fictional world does not offer its readers any traditional *rite-de-passage*; the stories are not about finding fulfillment, happiness or success. But if his characters are "outsiders," it is only because the society around them is strapped to materialism. The message White conveys in *Voss* that the settlers have not only presumptuously claimed ownership of Australia, but also believe that it develops "through the prosperity of a few landowners and merchants" (239), is even more forceful in his essays. Deeply concerned about issues such as nationalism, nuclear power, and materialistic aspirations, White actively committed himself to exploring the conscience of Australia in his fiction and non-fiction, and predictably, the artist's "Australianess" became a debated issue. This birth centenary year offers an opportunity to not just revisit White, but to re-examine Australia.

BIO NOTE

Pavithra Narayanan is Associate Professor of English and faculty affiliate of the Centre for Social and Environmental Justice at Washington State University Vancouver. She is the author of *What are you reading?: The world market and Indian Literary production* (Routledge 2012). Narayanan is also a documentary filmmaker

The Myth of Patrick White's Anti-Suburbanism

O'REILLY, Nat - Texas Christian University, Texas.

Patrick White was the first prominent Australian novelist to use a suburban setting. He has often been labelled "anti-suburban," and *Riders in the Chariot* (1961) and *The Solid Mandala* (1966) have been considered evidence of White's alleged disdain for suburbia and its inhabitants. I contend that critics have erroneously labelled both White and his work "anti-suburban." In my paper I present a new interpretation of White's relationship with suburbia and show that both *Riders in the Chariot* and *The Solid Mandala* present a much more ambivalent and nuanced representation of suburbia than critics have previously acknowledged. Not only did White seek to push the Australian novel in new directions through Modernist experimentation, he chose to do so using suburbia as his setting. Rather than being a site unworthy of the artist's attention, suburbia is for White a locale in which

experimentation, insight and discovery are both a possibility and a reality. *Riders in the Chariot* and *The Solid Mandala* undoubtedly contain some anti-suburban material. However, claims that White and his novels are anti-suburban rely on a reductive interpretation that conflates White and his narrators and ignores material that either celebrates suburbia or fails to fit into a pro-suburban/anti-suburban binary.

BIO NOTE

Dr Nathanael O'Reilly teaches Australian, British, Irish and Postcolonial literature at Texas Christian University in Fort Worth, TX. He is editor of *Postcolonial Issues in Australian Literature* (Cambria Press, 2010); co-editor of *Fear in Australian Literature and Film*, a special issue of *Antipodes* (June 2009); co-editor of *Millennial Postcolonial Australia*, a special issue of *The Journal of Commonwealth and Postcolonial Studies* (December 2011) and the author of several journal articles, as well as book chapters and reviews. O'Reilly is also the author of two poetry chapbooks, *Symptoms of Homesickness* (Picaro Press, 2010) and *Suburban Exile: American Poems* (Picaro Press, 2011), and the recipient of a 2010-2011 Emerging Writers Grant from the Literature Board of the Australia Council for the Arts. Forthcoming monograph: *Exploring Suburbia: The Suburbs in the Contemporary Australian Novel*.

He is currently the President of the American Association of Australasian Literary Studies (AAALS).

Patrick White and film melodrama

OLUBAS, Brigitta - University of New South Wales

Although known and admired first of all for his novels, Patrick White was throughout his career entranced by other narrative forms and media. His contribution to Australian theatre is of course substantial, but the case could also be made for his centrality to Australian film. This paper will examine White's first film, *The Night the Prowler* (dir. Sharman, 1978) in light of Fred Schepisi's 2011 film of *The Eye of the Storm* in order to argue for a distinctive film aesthetic across White's work. In particular, the paper will focus on the importance of melodrama as a filmic mode for White, in light of the critical rehabilitation in recent decades of melodrama as a mode of interrogation of gendered space and moral excess.

BIO NOTE

Brigitta Olubas is Senior Lecturer in English in the School of the Arts and Media at the University of New South Wales. She has published widely in the fields of Australian literary and visual culture. Her most recent publications include *Shirley Hazzard: Literary Expatriate and Cosmopolitan Humanist* (Cambria 2012) and *Remembering Patrick White: Contemporary Critical Essays* (Rodopi 2010 – co-edited with Elizabeth McMahon). In September 2012, she convened an international symposium on Shirley Hazzard at Columbia University, New York and a public panel on Patrick White for the Australian Consulate General. She is vice-president of ASAL (the Association for the Study of Australian Literature) and co-edits the Association's scholarly journal: JASAL.

The Spirit of the Creative Word in Patrick White's *Voss*

RIEM, Antonella

This paper originates from an interdisciplinary critical approach to literatures in English whereby the Partnership Studies Group (PSG) applies Riane Eisler's *partnership* model to literary texts. By analysing the works of authors writing in the varieties of English, including those of indigenous populations where the dynamics at work are caring and sharing rather than exploiting and

dominating, the group explores the way these authors use the coloniser's *word* to transform the *dominator* values of colonisation and globalisation into cooperative and *partnership* codes.

According to Raimon Panikkar, the modern degeneration of the word, stripped of its dialogical power and reduced to a mere term, has a devastating effect, for it becomes a simple transferring of notions, devoid of a deeper meaning. The word operates within a cooperative system of values that differs from the dominator model, which is tied to the westernised scientific and technical term. In this paper I therefore employ partnership and dominator according to Riane Eisler and the PSG's critical point of view, and word and term in line with Panikkar's theory of the spirit of the word by particularly focusing on the power of the creative, mythical and archetypal word of the aboriginal guides Dugald and Jackie, in Patrick White's *Voss* (1981), as the expression of a partnership cultural paradigm. According to my reading of the text, their use of the word shows how Aboriginal oral traditions, narratives and myths work within analogical frameworks, rather than logical ones. The Aboriginal creative word, which also includes silence as a form of creativity and communication, still manifests and retains its full symbolic and poetic power as expression of a partnership approach to life.

BIO NOTE

Antonella Riem Natale, Full Professor of the Literatures in English; Dean of the Faculty of Foreign and Modern Languages, University of Udine, Italy; President of the Italian Permanent Conference of the Deans of the *Faculty* of Foreign Languages; Founder of the Partnership Studies Research Group (PSG), former member of the EASA committee, member of EACLAS.

Sources of Patrick White's *The Tree of Man*

ROSSBACH, Sabine - University of Saarland

This paper aims to offer an insight into what is very much 'work in progress.' All I wish to do is to outline the sources of "The Tree of Man". The sources for this book are unknown until today. The Patrick White archive (published by the National Library of Australia, has White's literary notebooks on all but one of his novels; the literary notebook they do not have is the one on *The Tree of Man*. From the work I have undertaken I can say already that I have found one Swiss-German novel published in the 1940es which has definitely been read by Patrick White before he wrote his novel. This can be concluded from hints White has incorporated into his novel.

BIO NOTE

Dr. Sabine Roszbach , University of Saarland Germany.

Her book on White's *Voss* is available as an e book on the following link:

<http://www.amazon.com/impossible-journey-heart-Australia>.

Robert Sullivan's Star Waka

STAFFORD Jane - University of Canterbury, New Zealand

Robert Sullivan is probably the most highly regarded of Maori poets writing in English. His work affirms the strength of Maori cultural memory and the traditional strength of the community. This stance works as a mode of resisting the experience of colonisation and marginalisation Star Waka is an example of his best work : a collection of poems inspired by the myths and legends of Maoriland and ancient Māori traditions. The paper will explore key facets of his achievement.

BIO NOTE

Jane Stafford is Associate Professor in the School of English Film and Media Studies at Victoria University of Wellington. She has published widely in the areas of English and New Zealand literature including Maori work as in her book (with Mark Williams): *Maoriland: New Zealand Literature 1872–1914*. Wellington: Victoria University Press, 2006. With Ralph Crane and Mark Williams she is currently editing volume nine of the *Oxford History of the Novel in English*.

Translating the Complexities of the White Text for Brazilian Readers

STEFANI Monika & ALEXANDER Ian

This paper deals with the translation of Patrick White for Brazilian readers. Australia and Brazil have important similarities and equally profound differences: on the one hand, both are vast countries in the southern hemisphere where indigenous and settler cultures sit in an uneasy relationship; on the other hand, universal public education had already been established in Australia at a time when the Brazilian economy still relied on the labour of slaves. If the United States established a model of national independence – a New World republic that cuts itself off from an Old World Empire – then Australia and Brazil differ from it in opposite ways. Australia has no date that marks its independence, because its national autonomy was achieved not against but within the British Empire. Brazil, on the other hand, became independent as an empire: its national day marks the date when the larger, richer Brazilian Empire split off from the smaller, heavily indebted Portuguese Empire. Considering translation not only as a linguistic matter but as a question of cultural communication, this paper examines some of the issues involved in attempting to translate both the verbal and the cultural richness of White's fiction between these two contexts. Specifically, we look at some of the consequences of certain choices made in the translation of *Voss* (published in Brazil in 1985) and some of the processes involved in the translation of *The Solid Mandala*, currently underway.

BIO NOTE

Monica Stefani graduated in Translation from the Federal University of Rio Grande do Sul (UFRGS) in 2007, and completed her masters in English Literature in 2011. Nowadays she is a PhD student at the same university, and her project involves the translation of *The Solid Mandala*, by Patrick White, into Brazilian Portuguese.

Ian Alexander graduated from Sydney University in 1988 with an Arts degree in English and History. Since 1998 he has lived in Porto Alegre, in southern Brazil, where he completed a Master's Degree in Literary Theory and a doctorate in Comparative Literature. He lectures in the English Department of the Languages Institute at the Federal University of Rio Grande do Sul (UFRGS).

Mabo – An Indigenous Perspective

TRUSCOTT Keith, Curtin University

While there may be numerous assessments and responses compiled by white Australians, both favourable and unfavourable, as to the implications and importance of this most significant piece of legislation, there have not been many Indigenous responses available to the world at large or even within Australia. This Paper, takes advantage of the opportunity provided by this conference to explore the Indigenous issues to which White was himself so dedicated in his latter years, to outline an Indigenous response to this crucial legislation and so, to help fill that gap.

BIO NOTE

Born in Darwin, Northern Territory of Western Australia, Keith's first eight years were spent in an Aboriginal Church Mission. He was later fostered out to a family in Sydney, a fostering which worked out well. Keith has lived in Western Australia for the past thirty-five years. He is a second-generation child of the 'stolen generation,' and has survived it to be restored to people, place and parables. His research interests are life-histories, world-views, theology and cultural studies.

He has taught for several years at Edith Cowan University while also being engaged in doctoral studies at Murdoch University. He has submitted his doctoral thesis and is now working as Head of the Indigenous Studies Programme at Curtin University.

Patrick White's mid-century Australian suburbia: 'Season at Sarsaparilla' now and then VARNEY Denise - University of Melbourne

In the last five years two strikingly innovative and engaging revivals of Patrick White's early plays refocus Theatre Studies' interest in Australia's only Literary Nobel Laureate. In 2012, the South Australian Theatre Company's contemporary gothic-inspired staging of *The Ham Funeral* was part of the Adelaide Festival of Arts. In 2007 and 2008 the Sydney Theatre Company's (STC) multi-media production of *Season at Sarsaparilla* was performed in Sydney and Melbourne. The STC production re-oriented White's early 1960's play, his first to be set in suburban Australia, for the artistic and cultural sensibilities of the twenty-first century.

This paper investigates the original production of *Season at Sarsaparilla* at the Theatre Guild at The University of Adelaide and its recent revival by the STC. John Tasker's 1962 production occupied a contested cultural landscape shaped by the Adelaide Festival's rejection of White's plays for the 1962 and 1964 festivals. Benedict Andrews' 2007 production renews the play's satirical view of Australian society by means of innovative direction and scenography that extend the boundaries of live performance for the 21st century. The paper considers the two productions across specific times and places to make some observations about the central importance of White's theatre for debates about Australian theatrical modernism.

BIO NOTE

Denise Varney is Associate Professor in Theatre Studies in the School of Culture and Communication at the University of Melbourne. She has published on Brechtian and contemporary German theatre, feminist criticism and women's theatre and Australian Theatre. She is the author, with Rachel Fensham, of *The Dolls' Revolution: Australian Theatre and Cultural Imagination* (2005), the contributing editor of *Theatre in the Berlin Republic* (2008) and of *Radical Visions: The Impact of the Sixties on Australia Drama* (2011). She is currently researching modern Australian drama within the framework of modernism and modernity.

PATRICK WHITE – THE LITERARY ARCHIVE WEBBY, Elizabeth - University of Sydney

It was a joyful revelation for admirers of the work of Patrick White that despite his instructions that these should be destroyed, a varied collection of manuscripts, documents and fragments of writing have been salvaged by the decision of his literary agent and executor of his Will, Barbara Mobbs. These now repose in the archives of the National Library. Elizabeth Webby (and fellow researcher, Margaret Harris) have been conducting research into this treasure trove by virtue of an ARC grant.

Her promised Paper will allow some glimpses into this work; the progress made and the insights gleaned so far.

BIO NOTE

Emeritus Professor Elizabeth Webby is an internationally recognised scholar in the field of Australian literature. She edited *The Cambridge Companion to Australian Literature* (Melbourne, 2000) and was editor of *Southerly*. Emeritus Professor Webby retired from the Chair of Australian Literature at the University of Sydney in 2007. Her work for Australian literature has continued undiminished; her most recent project was an Australian Research Council Grant to explore (along with Professor Margaret Harris) the rich archive of Patrick White documents held at the National Library of Australia.

Inscribing Landscapes in Patrick White's novels

WHITE, Jessica Writer - Independent Scholar

Writing about 'skin knowledge', David Howes delineates 'a philosophical tradition of attributing some form of intelligence to the sentient body'.¹ Our skin not only absorbs information from land and weather, but becomes marked them, thereby becoming, as Patrick White writes of Miss Hare in *Riders in the Chariot*, 'speckled and dappled, like any wild thing native to the place'.² Such inscriptions inform and alter the relationship of White's characters – particularly Voss and Ellen Roxburgh in *Voss* and *A Fringe of Leaves* – with the landscape and its Indigenous inhabitants.

Notably, these interactions are underscored by the etymology of the verb 'to write', which is 'to scratch'.³ White used his writing and fame to scratch and agitate for better treatment of the dispossessed and for the preservation of the country he loved, leaving his own indelible mark on Australia's literary landscape.

BIO NOTE

Dr Jessica White is a novelist and researcher. Her first novel, *A Curious Intimacy*, was published by Penguin in 2007 and won a *Sydney Morning Herald* Best Young Novelist award in 2008. The novel was also shortlisted for the Dobbie and Western Australia Premier's Awards, and long listed for the international IMPAC award. Her second novel, *Entitlement*, will be published by Penguin in September this year. With the assistance of the Sir Arthurs Sims Travelling Scholarship, Jessica undertook her PhD, a fictocritical exploration of writing and loss, at the London Consortium, University of London. She is now back in Australia, working on her third novel and on a book of creative nonfiction on 19th novelist and spiritualist Rosa Praed.

Jessica also has a familial connection to Patrick White, in that her great-grandfather F.G. White, and Patrick White's father Victor White, were cousins.

¹ David Howe, 'Skinscapes: Embodiment, Culture, and Environment,' in *The Book of Touch*, ed. Constance Classen (2005).

² Patrick White, *Riders in the Chariot* (Harmondsworth: Penguin, 1974), p. 15.

³ Constance Classen, 'Fingerprints: Writing About Touch' in *The Book of Touch*, ed. Constance Classen (Oxford and New York: Berg, 2005), pp. 1-9: p. 6.

The Politics and Art of Jack Davis: Aboriginal Identity and Dramatic Techniques in his Plays **WOLFGANG, Zach – University of Innsbruck**

Jack Davis (1917 - 2000) was centrally involved in the Aboriginal Rights Movement in Australia from the 1960s onwards and later turned into an outstanding figure in Indigenous Australian literature by his editorship of the first Aboriginal journal of literature, but especially by his four volumes of poetry and his twelve plays written between 1970 and the 1990s. He indeed became the most prolific and successful indigenous playwright of his time, not surpassed by any dramatist to the present day.

Through his political activities Jack Davis contributed strongly to the emancipation of the indigenous population and to developing a sense of identity and group solidarity among Aboriginal Australians. He continued his fight for Aboriginal rights in his plays, again with a strong emphasis on a re-evaluation of Indigenous Australian culture and values and on confronting the Anglo-Australian population with the Australian past and present from an indigenous perspective combined with criticism of 'White' racism. His plays are certainly most important from a political point of view and still also of importance to the current discussion about Aboriginal and Australian identity and cultural hybridization. This dimension of his plays should not lead us to overlook Davis's elaborate stagecraft, his employing a great diversity of techniques in his works, from Western collage and Brechtian alienation to Indigenous Australian dance, song, and language, from realism to symbolism, historical drama to monodrama, etc. This makes his works outstanding both from a political and an artistic perspective.

Special regard will be given here to his use of stagecraft in diverse innovative forms that are used to highlight the specific Aboriginal identity and the clash between the cultures of the Indigenous Australians and the European colonizers. I will sketch the spectrum of his creative techniques in his plays, with a special emphasis on *Kullark* (1979), his first and most complex play, *The Dreamers* (1983), his most successful drama, and *Wahngin Country* (1992), his last play taking the form of a monodrama.

BIO NOTE

Professor Zach has taught at the English Department of Graz University and founded and chaired the section 'New Literatures in English' there before his appointment to the Chair of English Language and Literature at the University of Innsbruck in 1994. He introduced the Study of ' Postcolonial Literatures in English' at Graz University and was Director of the Centre for the International Study of Literatures in English. He has been past Vice-President of the International Association for the Study of Irish Literature and of the European Association for Commonwealth Literature and Language Studies and President of the Austrian Association of University Professors. He has been a Research Fellow at about fifteen universities in Germany, Great Britain, Italy, Malta, Canada, Egypt, Nigeria, Australia, Singapore, and Japan; has hosted several international conferences and received national and international awards for his scholarly work.

Main areas of research: "New" Literatures in English, English Literature of the 18th Century, Shakespeare, Literary Theory. Current research projects: Indigenous Australian Literature and Culture, Slavery and Literature. He has authored/co-edited 21 books, 60 scholarly articles in journals and collections of essays.

Australia's Role in Asia: opinion, policy and influence - the Competition and Cooperation between TPP and IOR-ARC
ZHOU, Zhongfei - Shanghai Institute for International Studies

Australia is a developed country located within Asia. As such she is a member of TPP (Trans-Pacific Strategic Economic Partnership Agreement) which is regarded as a broader APEC organization and she is also a member of IOR-ARC (Indian Ocean Rim Association for Regional Cooperation) since 1995. Given this position, China values the role of Australia in the regional economic integration. This is not only meaningful for the bilateral relationship between Australia and China, but it also has implications for the whole Asian economy and its growth at a time when the global economy tends to be gloomy.

BIO NOTE

Dr. Zhongfei Zhou is currently Senior Fellow and director of World Economy Studies at the Shanghai Institute for International Studies (SIIS) and specially appointed research fellow of the Cross-Strait Research Center of the Taiwan Affairs Office of PRC. She also is also a member of the Political Association Committee of Shanghai.

Dr. Zhou received her doctoral degree from Sun Yat-sen University, Guangzhou, China in 1992. Her major is in the field of the Sino-US relationship, Taiwan Issues, and the regional economy with a special focus on 10+1 and 10+3 and TPP. Her current project is "The Study of the Integration of China's Four WTO Members" (the economic cooperation among Mainland China, Taiwan, Hong Kong & Macau. sponsored by the Shanghai Municipal Government).

Her book publications include: The normalization of the Sino - US and the Taiwan Issue, The major powers' impact on the Issue of Taiwan independence, The Economic Cooperation between Australia and Shanghai (project sponsored by the Shanghai Municipal Government.1997); and co-authored books, China and APEC; and China's way to the Power. She has also published a series of academic papers in fields such as 'Globalization and Regional cooperation', and 'The Integration of Northeast Asia'.