

12 Edmondstone Street

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ng?g? Wa Thiong'o) and their key works Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avante garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile)

A searing and magnificent picture of Australia at the moment of its foundation, with early settlers staking out their small patch of land and terrified by the harsh and alien continent. Focussing on the hostility between the early British inhabitants and the native Aborigines. Remembering Bablyon tells the tragic and compelling story of a boy who finds himself caught between the two worlds. Shot through with humour, and written with the poetic intensity that characterised Malouf's *An Imaginary Life*, this is a novel of epic scope yet it is simple, compassionate and universal: a classic.

Words, music, art and performance. The stuff of a satisfying life. After exploring the idea of home, where and what it is in *A First Place*, what does it mean to be a writer and where writing begins in *The Writing Life*, David Malouf moves on to words and music and art and performance in *Being There*. With pieces on the Sydney Opera House - then and now - responses to art, artists and architects, and including Malouf's not previously published libretti for Voss and a translation of *Hippolytus*, this is an unmissable and stimulating collection of one man's connection to the world of art, ideas and culture. Born on a poor dairy farm in Queensland, Frank Harland's life is centred on his great artistic gift, his passionate love for his father and four

brothers and his need to repossess, through a patch of land, his family's past. The story spans Frank's life; from before the First World War, through years as a swaggie in the Great Depression and Brisbane in the forties, to his retirement to a patch of Australian scrub where he at last takes possession of his dream. Harland's Half Acre tells how a man sets out to recover the land his ancestors discovered and then lost and how, in fulfilment, this vision becomes a new reality.

The Last Immigrant

Ransom

The Search for Contentment in the Modern World

How We Create Identity in Narrative

APAIS 1991: Australian public affairs information service

Harland's Half Acre

Why do we endlessly tell the stories of our lives? And why do others pay attention when we do? The essays collected here address these questions, focusing on three different but interrelated dimensions of life writing. The first section, "Narrative," argues that narrative is not only a literary form but also a social and cultural practice, and finally a mode of cognition and an expression of our most basic physiology. The next section, "Life Writing: Historical Forms," makes the case for the historical value of the subjectivity recorded in ego-documents. The essays in the final section, "Autobiography Now," identify primary

motives for engaging in self-narration in an age characterized by digital media and quantum cosmology.

Paul John Eakin's earlier work *Fictions in Autobiography* is a key text in autobiography studies. In it he proposed that the self that finds expression in autobiography is in fundamental ways a kind of fictive construct, a fiction articulated in a fiction. In this new book Eakin turns his attention to what he sees as the defining assumption of autobiography: that the story of the self does refer to a world of biographical and historical fact. Here he shows that people write autobiography not in some private realm of the autonomous self but rather in strenuous engagement with the pressures that life in culture entails. In so demonstrating, he offers fresh readings of autobiographies by Roland Barthes, Nathalie Sarraute, William Maxwell, Henry James, Ronald Fraser, Richard Rodriguez, Henry Adams, Patricia Hampl, John Updike, James McConkey, and Lillian Hellman. In the introduction Eakin makes a case for reopening the file on reference in autobiography, and in the first chapter he establishes the complexity of the referential aesthetic of the genre, the intricate interplay of fact and fiction in such texts. In subsequent chapters he explores some of the major contexts of reference in autobiography: the biographical, the social and cultural, the historical, and finally, underlying all the rest, the somatic and temporal dimensions of the lived experience of identity. In his discussion of contemporary theories of the self, Eakin draws

especially on cultural anthropology and developmental psychology.

Nine-year-old Henry Page is a club-footed, deep-thinking loner, spending his summer holidays reading, roaming the melting streets of his suburb, playing with his best friend Janice and her younger brother and sister. Then one day Janice asks Henry to spend the day at the beach with them. He declines, a decision that will stay with him forever. 'Time's Long Ruin' is based loosely on the disappearance of the Beaumont children from Glenelg beach on Australia Day, 1966. It is a novel about friendship, love and loss; a story about those left behind, and how they carry on: the searching, the disappointments, the plans and dreams that are only ever put on hold.

A young man going off to war tries to make sense of his place in the world he is leaving; a composer's life plays itself out as a complex domestic cantata; an accident on a hunting trip speaks volumes, which its inarticulate victim never could; and a down-to-earth woman stubbornly tries to keep her feet on the ground at Ayers Rock. Malouf's men and women are together but curiously alone, looking for something they seem to have missed, or missed out on, in life. Powerfully rooted in the heat and the dust of the vast Australian continent, this is a heartbreakingly beautiful and richly satisfying collection by a master storyteller, one of the great writers of our time.

How Our Lives Become Stories

Reference in Autobiography

The Conversations At Curlew Creek

Being There

Touching the World

Hybrid Identities in 12 Edmondstone Street and Remembering Babylon

A window into love, marriage, family, and war at the start of the twentieth century, this book presents original letters from a British Army sergeant to his young wife. Some, written in Bermuda in 1899, cover the couple's courtship, engagement, marriage, and migration to England. Others are from South Africa, where James Hill served from 1900 to 1902 in the South African War. He seeks to reassure his wife, Carrie, of his safety and expresses his concerns for her. Carrie, newly arrived in Britain, stayed with her paternal grandparents near Chatham, where her first child was born in 1900. She treasured the letters for the rest of her life. Carrie's own voice is silent. Her feelings, preoccupations, tasks, and entertainments are mediated by Jim as he responds to the contents of her letters in his replies. The silence of her destroyed letters compounds her lifelong verbal silence about her early life in Bermuda. The letters and background commentary will explore family relationships and the impact of migration across continents at a time when gendered roles were assumed to be fixed but

in reality had to be negotiated.

Nick Earls, Janette Turner Hospital, David Malouf, John Birmingham, Andrew McGahan, Thea Astley, Venero Armanno, Rebecca Sparrow, Thomas Shapcott From Malouf to McGahan, from Shapcott to Sparrow, Words to Walk By unveils Brisbane through the lives and works of the city's best-loved authors. With 25 scenic walks through Brisbane's literary past and present, this pocket-sized guide is the essential accessory for walking enthusiasts, history and literary buffs alike. The walks, complete with detailed maps, span from the city to the bayside suburbs, covering Brisbane's landmark cultural and historical sites, while taking in the iconic sub-tropical landscape. Explore Brisbane's rich literary heritage by re-discovering your favourite novels, characters and settings, and learning about the writers who created them.

In the first century AD, Publius Ovidius Naso, the most urbane and irreverent poet of imperial Rome, was banished to a remote village on the edge of the Black Sea. From these sparse facts, one of our most distinguished novelists has fashioned an audacious and supremely moving work of fiction. Marooned on the edge of the known world, exiled from his native tongue, Ovid

depends on the kindness of barbarians who impate their dead and converse with the spirit world. But then he becomes the guardian of a still more savage creature, a feral child who has grown up among deer. What ensues is a luminous encounter between civilization and nature, as enacted by a poet who once catalogued the treacheries of love and a boy who slowly learns how to give it.

This volume trace ways in which time is represented in reverse forms throughout modernist culture, from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our

understanding of canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. FitzGerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. Backgazing intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere, far from being merely an annexed margin, can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

David Malouf

A Companion to Australian Literature Since 1900

Studies on Medieval, Renaissance, and Modern Literatures : a Festschrift for Janez Stanonik

A Novel

Critical Essays on David Malouf
The Complete Stories

*Every city, town and village has its memorial to war. Nowhere are these more eloquent than in Australia, generations of whose young men have enlisted to fight other people's battles - from Gallipoli and the Somme to Malaya and Vietnam. In *The Great World*, his finest novel yet, David Malouf gives a voice to that experience. But *The Great World* is more than a novel of war. Ranging over seventy years of Australian life, from Sydney's teeming King's Cross to the tranquil backwaters of the Hawkesbury River, it is a remarkable novel of self-knowledge and lost innocence, of survival and witness.*

DAVID MALOUF: A CELEBRATION, compiled and introduced by Ivor Indyk, brings together four essays that pay tribute to one of Australia's leading writers. The engaging voices of David Malouf's four friends who are also fellow authors' speak of their varied and unique experiences of Malouf and his art.

In this stunning collection, internationally acclaimed writer David Malouf gives us bookish boys and taciturn men, strong women and wayward sons, fathers and daughters, lovers and husbands, a composer and his muse. These are their stories, whole lives brought dramatically into focus and powerfully rooted in the vividly rendered landscape of the vast Australian continent.

*Malouf writes about men and women looking for something they seem to have missed, or missed out on, puzzling over not only their own lives but also the place they have come to occupy in the lives of others. This single volume gathers both a new collection of Malouf's short fiction, *Every Move You Make*, and all of his previously published stories.*

A fresh, twenty-first-century look at Australian literature in a broad, inclusive, and multicultural sense.

A Celebration

12 Edmondstone Street

Time's Long Ruin

Exploring Literary Brisbane

Teaching Australian Literature

Remembering Babylon

Here are nine haunting stories from the award-winning author of *Remembering Babylon*, in which history and geography, as well as the past and the present, combine and often collide, illuminating the landscape and revealing the character of Australia. An eleven-year-old boy sees his father in his own elongated shadow only to realize that he will not return from the war. In a parting moment, a young woman hired to "marry" vacationing soldiers, grasps the weight of the word "woe." When a failing farmer senselessly murders a wandering aborigine, he imperils his son but discovers in the spring of sympathy that follows the power to influence others. Wise and moving, startling and lyrical, *Dream Stuff* reverberates with the unpredictability of human experience, revealing people who are shaped by the mysterious rhythms of nature as well as the ghosts of their own pasts.

In *Made in England: Australia's British Inheritance*, David Malouf looks at Australia's bond with Britain and wonders whether it wasn't the Mother Country which did most of the giving. This is an essay which presents British civilisation, the civilisation of Shakespeare and the Enlightenment and the Westminster system, as the irreducible ground on which any Australian achievement is based. Britain has always been the tolerant parent, and an older Australia could be both intensely patriotic and see itself as what it was, a transplantation of Britain. This relationship did not exclude America but it made for a sometimes complicated threesome of nations. This is a brilliant, deeply meditated essay by one of our finest writers about the traditions that shaped Australia and which connect it to one of the mightier traditions in world history. 'Any argument for [the republic] based on the need to make a final break with Britain will fail.'

—David Malouf, *Made in England* 'Made in England is ... a case of one of Australia's most eminent novelists

allowing himself to imagine, and by imagining to analyse, the hopes and glories, once and future, that were part of this new Britannia.' -Peter Craven '[An] infinitely rich account of Australian history, speech and social ways ... a deft and instructive rebuttal of any reductive, self-interested assertions about identity and nationality.' -Morag Fraser, Australian Book Review 'David Malouf is that old fashioned phenomenon, a cultivated man.' -Gerard Windsor 'The essay has all the qualities we'd expect from the author - sensuous memory, intelligence, elegance, and a bit of a Shakespearean rag.' -Overland David Malouf is one of Australia's most celebrated writers. He is the author of poems, fiction, libretti and essays. In 1996, his novel Remembering Babylon was awarded the first International IMPAC Dublin Literary Award. His 1998 Boyer Lectures were published as A Spirit of Play: The Making of Australian Consciousness. In 2000 he was selected as the sixteenth Neustadt Laureate. His most recent novel is Ransom. By the author of Playing Madame Mao,

hailed by Time magazine as "one of the best novels ever written about Singapore". Ismael, a transplanted Singaporean, lives on a bucolic suburban Brisbane street. His job is to decide whether asylum-seekers get to stay in the country, a dilemma that never fails to remind him of his own immigrant status. But then his life begins to take on the hue of a nightmare: his neighbour inexplicably commits suicide, his wife dies of cancer, his daughter abandons him for the United States, and his Siamese cat goes missing. In Lau Siew Mei's new novel, an enclosed Australian neighbourhood becomes a microcosm of a world increasingly hostile towards migrants.

This text will be stimulating to scholars in several academic fields. It ranges from cognitive, neurological and pathological perspectives on memory and belief, to memory and belief in autobiographical narratives.

By the Book

Memory, Brain, and Belief

Johnno

The Happy Life

Provisional Maps

12 Edmondstone Street by David Malouf

For three very different people brought together by their love for birds, life on the Queensland coast in 1914 is the timeless and idyllic world of sandpipers, ibises and kingfishers. In another hemisphere civilization rushes headlong into a brutal conflict. Life there is lived from moment to moment. Inevitably, the two young men - sanctuary owner and employee - are drawn to the war, and into the mud and horror of the trenches of Armentieres. Alone on the beach, their friend Imogen, the middle-aged wildlife photographer, must acknowledge for all three of them that the past cannot be held.

In this exquisite gem of a novel, David Malouf shines new light on Homer's Iliad, adding twists and reflections, as well as flashes of earthy humour, to surprise and enchant. Lyrical, immediate and heartbreaking, Malouf's fable engraves the epic themes of the Trojan war onto a perfect miniature - themes of war and heroics, hubris and humanity, chance and fate, the bonds between soldiers, fathers and sons, all brilliantly recast for our times.

This volume brings together teachers, teacher educators, creative writers and literary scholars in a joint inquiry that takes a fresh look at what it means to teach Australian literature. The essays assembled in this volume transcend the divisions that have sometimes marred debates about the place of Australian literature in the school curriculum.

In The Happy Life David Malouf addresses one of the most fundamental questions of all: what makes for a happy life? In an age where our bookshelves are full of self-help volumes and tales of perfect romantic love, his discussion is particularly relevant. He asks why, when so many of the essential

'unhappinesses' - premature death, famine, plague, material poverty - have largely disappeared in the developed world, does happiness continue to elude us? With elegance and insight, David Malouf finds new and old ways to talk about contentment and the self. He returns to the wisdom of the classics, and discusses how, thanks to Thomas Jefferson, happiness became a 'right'; in a dialogue on Rubens and Rembrandt he explores the sensual happiness of the flesh; he covers the difficulties of the modern world's obsession with consumption; and finally the consolation and sympathy provided by art and literature. In luminous prose, with ideas to savour and reflect upon, Malouf distills millennia of thought and philosophy in The Happy Life into a fascinating and tangible argument.

Goodbye, Carrie, I Must Leave You

Australia's British Inheritance

Literature, Culture, and Ethnicity

Living Autobiographically

Every Move You Make

Stories

Indian writers of English such as G. V. Desani, Salman Rushdie, Amit Chaudhuri, Amitav Ghosh, Vikram Seth, Allan Sealy, Shashi Tharoor, Arundhati Roy, Vikram Chandra and Jhumpa Lahiri have taken the potentialities of the novel form to new heights. Against the background of the genre's macro-history, this study attempts to explain the stunning vitality, colourful diversity, and the outstanding but sometimes controversial success of

postcolonial Indian novels in the light of ongoing debates in postcolonial studies. It analyses the warp and woof of the novelistic text through a cross-sectional scrutiny of the issues of democracy, the poetics of space, the times of empire, nation and globalization, self-writing in the auto/meta/docu-fictional modes, the musical, pictorial, cinematic and culinary intertextualities that run through this hyperpalimpsestic practice and the politics of gender, caste and language that gives it an inimitable stamp. This concise and readable survey gives us intimations of a truly world literature as imagined by Francophone writers because the postcolonial Indian novel is a concrete illustration of how "language liberated from its exclusive pact with the nation can enter into a dialogue with a vast polyphonic ensemble."

The year is 1827, and in a remote hut on the high plains of New South Wales, two strangers spend the night in talk. One, Carney, an illiterate Irishman, ex-convict and bushranger, is to be hanged at dawn. The other, Adair, also Irish, is the police officer who has been sent to supervise the hanging. As the night wears on, the two discover unexpected connections between their lives, and learn

new truths. Outside the hut, Adair's troopers sit uneasily, reflecting on their own pasts and futures, waiting for the morning to come. With ironic humour and in prose of starkly evocative power, the novel moves between Australia and Ireland to explore questions of nature and justice, reason and un-reason, the workings of fate, and the small measure of freedom a man may claim in the face of death. A new novel by Malouf is a major event; The Conversations At Curlow Creek will confirm him as one of the greatest novelists of our time.

Autobiography is naturally regarded as an art of retrospect, but making autobiography is equally part of the fabric of our ongoing experience. We tell the stories of our lives piecemeal, and these stories are not merely about our selves but also an integral part of them. In this way we "live autobiographically"; we have narrative identities. In this book, noted life-writing scholar Paul John Eakin explores the intimate, dynamic connection between our selves and our stories, between narrative and identity in everyday life. He draws on a wide range of autobiographical writings from work by Jonathan Franzen, Mary Karr, and André Aciman to the New York Times series

"Portraits of Grief" memorializing the victims of 9/11, as well as the latest insights into identity formation from the fields of developmental psychology, cultural anthropology, and neurobiology. In his account, the self-fashioning in which we routinely, even automatically, engage is largely conditioned by social norms and biological necessities. We are taught by others how to say who we are, while at the same time our sense of self is shaped decisively by our lives in and as bodies. For Eakin, autobiography is always an act of self-determination, no matter what the circumstances, and he stresses its adaptive value as an art that helps to anchor our shifting selves in time.

From the image of a small boy entranced by his mother's GI Escort, yet still hoping for the return of a father 'missing in action', to the portrait of an adult writer trying to piece together a defining image of his late father, these outstanding stories conjure up with sharp intensity the memories and events that make a man. These powerfully vivid stories range over more than a century of Australian life, from green tropical lushness to 'blacksoil country', from scrub and outback to city streets -

*evoking dark shadows beneath a bright sun,
and lives shaped by the ghosts of history
and the rhythms of unruly nature.*

*The Encyclopedia of Twentieth-Century
Fiction*

A Literary History of Queensland

*Backgazing: Reverse Time in Modernist
Culture*

Dream Stuff

Fly Away Peter

An Imaginary Life

Each house, like each place, has its own topography, its own lore. A complex history comes down to us, through household jokes and anecdotes, odd family habits, and irrational superstitions, that forever shapes what we see and the way in which we see it. Beginning with his childhood home, David Malouf moves on to show other landmarks in his life, and the way places and things create our private worlds. Written with humour and uncompromising intelligence, 12 Edmondstone Street is an unforgettable portrait of one man's life.

The popularity of such books as Frank McCourt's *Angela's Ashes*, Mary Karr's *The Liars' Club*, and Kathryn Harrison's controversial *The Kiss*, has led columnists to call ours "the age of memoir." And while some critics have derided the explosion of memoir as exhibitionistic and self-aggrandizing, literary theorists are now beginning to look seriously at this profusion of autobiographical literature. Informed by literary, scientific, and experiential concerns, *How Our Lives Become Stories* enhances knowledge of the complex forces that shape identity, and confronts the equally complex problems that arise when we write about who

we think we are. Using life writings as examples—including works by Christa Wolf, Art Spiegelman, Oliver Sacks, Henry Louis Gates, Melanie Thernstrom, and Philip Roth—Paul John Eakin draws on the latest research in neurology, cognitive science, memory studies, developmental psychology, and related fields to rethink the very nature of self-representation. After showing how the experience of living in one's body shapes one's identity, he explores relational and narrative modes of being, emphasizing social sources of identity, and demonstrating that the self and the story of the self are constantly evolving in relation to others. Eakin concludes by engaging the ethical issues raised by the conflict between the authorial impulse to life writing and a traditional, privacy-based ethics that such writings often violate.

A breathtaking new volume of poetry from an Australian literary icon. In his first full volume of poetry since *Typewriter Music* in 2007, David Malouf once again shows us why he is one of Australia's most enduring and respected writers. David Malouf's new collection comes to rest at the perfect, still moment of 'silence, following talk' after its exploration of memory, imagination and mortality. With elegance and wit, these poems move from profound depths to whimsy and playfulness. As Malouf interweaves light and dark, levity and gravity, he offers a vision of life on 'this patch/ of earth and its green things', charting the resilience of beauty amidst stubborn human grace.

Queensland? place of barren land and wild politics with subtropical weather, beaches, and natural wonders's the subject of this rich literary history. Chronicling a wide range of literature, from the first days of European settlement to the present day, this collection touches

upon thematic topics such as travel stories, writing for children, and indigenous writings. The role of institutions such as schools, public libraries, the press, and publishers, as well as how they have contributed to the shaping of Queensland? literary development, is also included.

Words to Walk by

**From Classroom Conversations to National Imaginings
The Postcolonial Indian Novel in English**

Earth Hour

Writing Life Writing

Quarterly Essay 12 Made in England

"Despite Johnno's assertion that Brisbane was absolutely the ugliest place in the world, I had the feeling as I walked across deserted intersections, past empty parks with their tropical trees all spiked and sharp-edged in the early sunlight, that it might even be beautiful ... " Johnno is a typical Australian who refuses to be typical. His disorderly presence can disturb the staleness of his home town or destroy the tranquillity of a Greek landscape. An affectionately outrageous portrait, David Malouf's first novel recreates the war-conscious forties, the pubs and brothels of the fifties, and the years away treading water overseas.

Making Selves

Workbook 2

The Great World

Edmondstone Street 12

Narrative, History, Autobiography