



MCCALL HDR CONFERENCE



**MYTH MAKING
AND FUTURE
POSSIBILITIES:
HOW THE
HUMANITIES CAN
OFFER HOPE IN
TIMES OF CRISIS**



9 DECEMBER | ARTS PRECINCT + ZOOM



Myth Making and Future Possibilities: How the Humanities Can Offer Hope in Times of Crisis

MCCALL HDR Conference, 9 December 2022

9.30am	Welcome and Acknowledgement of Country 25 Wally's Walk, Arts Precinct Building B, Level 6 Staff Kitchen	
	Stream 1 – Arts Precinct B603	Stream 2 – Arts Precinct C326
Session A 9.45am – 11.15am	Panel 1: Queering the truth: Visibility, hope and healing <i>Chair: TBA</i> KB Heylen Souksavanh T. Keovorabouth Brooke Linnegar Karen Pack	Panel 2: Women's writing: Language, critical discourse, and the gendered imagination <i>Chair: TBA</i> Lana Chryssavgis Flavia Julius Christian R Gelder Jessica McLennan
11.15am – 11.45am	Morning tea (catered) Level 6 Staff Kitchen	
Session B 11.45am – 1.15pm	Panel 3: What is hard to name, must be created: creative practice works on collective memory, sonic phantoms, and visual fragments <i>Chair: TBA</i> Noel Burgess Desmond Bravo Jo Anne Rey Cassandra Shanahan	Panel 4: The Anthropocene: Mythologies of the human and the natural world <i>Chair: Miaomiao Yin</i> Morgan Connor Niamh Delfendahl Katherine Joy Fletcher Sebastian Sparrevohn
1.15pm – 2.15pm	Lunch – self-catered	
Session C 2.15pm – 4.15 pm	Panel 5: Regulation and its discontents: When commerce, tech, subjectivity, and the law collide <i>Chair: TBA</i> Inma Conde KB Heylen Adam Johnston Luke H Monks Tien Tung Vu	Panel 6: Transnationalism and Postcolonialism: Governing the cultural and political body in an interconnected world <i>Chair: TBA</i> Emma Genner Kathryn Phillips June Shrestha Miaomiao Yin
4.15pm – 4.30pm	Closing remarks – Level 6 Staff Kitchen	

Zoom Links

Stream 1: <https://macquarie.zoom.us/j/83558796140?pwd=cXEvbkdzZmszYkFNdFBxVIRLN2UvQT09>
Password: 814373

Stream 2: <https://macquarie.zoom.us/j/87029670957?pwd=eHFoTkFpbFMrcXBWRkJP1lvaFhiUT09>
Password: 698544

Session A: 9.45am – 11.15am

Panel 1: Queering the truth: Visibility, hope and healing

Queer theory and queerness offers ways reimagine societies and selves. It makes the invisible visible, the impossible possible. This panel explores how queerness reveals new possibilities and lays out a vision for the future.

Chair: TBA

Corpulence and feminine flaunting: An autoethnographic study of gender euphoria through fat burlesque.

KB Heylen (they/them)

This paper presents insights from my forthcoming chapter in the *Fat Performance Reader*, detailing an autoethnographic account of embodied femininity and gender euphoria through fat burlesque. It examines how becoming a fat performer led to a new expression of femininity and experience of gender euphoria on stage, and in so doing, situates fat performance as a tool for queer identity formation and exploration. Fat studies frequently constructs fat epistemology through autoethnography in response to the lack of knowledge of embodied fatness from a non-pathologised perspective, and in this way offers hope for a more humane understanding of body difference. Similarly, performance studies contends with an ongoing dialectic between theory and practice wherein performance remains subjugated knowledge, while autoethnography as methodology attempts to integrate these objective and subjective epistemologies. My contribution, synthesising fat studies and performance studies through the shared method and aims of autoethnography, presents an alternative to hegemonic representations of which bodies belong on stage. I position fat performance as a key site for queer meaning-making and gender euphoria and aim to contribute to the emerging field of fat performance studies.

“We Are The Healing Generation”: (Re)navigating our narratives of trauma through queer recovery

Souksavanh T. Keovorabout (they/them)

Growing up, I have heard stories from my mother and family members about the trauma they have endured as children. My grandpa was forcefully removed to Chicago, Illinois during the Relocation era in the 1950/60s. In the 1970's, my mom, aunts, and uncles were taken into the 'Indian Placement program' that aimed to convert them to Mormonism. Through these stories, I begin to understand their trauma as it lives through our lineage. I find it important to have critical conversations with family about these policies and programs and how they have impacted how we

navigate the world today. For Navajo people, our relationship with settler colonialism really begins with the Navajo Long Walk of 1864 which forced my Tribe to relocate 300+ miles. We must recognize that we are not only descendants of survivors, but rather, we are survivors ourselves. I argue that we are at a time right now that allows us, as Indigenous peoples, to speak about these traumas to begin to (re)write our narratives of trauma to ones of healing from Queer and Trans perspectives. We cannot heal without the process of finding the root of harm, I often tell people that “we are the healing generation.”

No James, she doesn't 'got to have tits, even though it doesn't make sense': Watching Avatar (2009) with queer optimism

Brooke Linnegar (she/her and they/them)

The genre of science fiction has been a useful tool for critiquing our understandings of what is and what should be. Radical reimagining's of what a person can be have been explored in science fiction literature from writers like Octavia Butler and Ursula K. Le Guin. However, science fiction films, especially “mainstream popular” films, have been limited in their imagination when it comes to aliens that are meant to be considered people.

The Myth of Heteronormativity in the Australian church: looking to the past to find hope for the future

Dr Karen Pack (she/her)

The Christian church in Australia has historically been dominated by a repressive, heteronormative narrative that does not reflect the lived reality of many people in the pews. Frances Deborah Levvy (1831-1924) and (Ada) Constance Duncan (1896-1970) were unmarried women who – motivated by their faith – devoted themselves to social justice and transformed Australian society. They have been ignored by Australian religious histories because they did not fit the heteronormative expectations of their faith communities. The exclusion of stories like theirs perpetuates the false belief that there is not, and never has been a place for LGBTQIA+ people in the church. Such erasure in turn bolsters the “traditionalist” arguments of those seeking to entrench their right to discriminate against LGBTQIA+ people in religious institutions. This paper will unpack the ongoing impact of intersectional erasure in the contemporary context, illuminating how a lopsided and misleading narrative continues to empower those who would deny the human rights of LGBTQIA+ people of faith. Lastly, it will show how bringing such stories to light allows us to correct the narrative, bring hope to those who currently see no way forward, and empower those working to enact societal and legislative change.

Panel 2: Women's writing: Language, critical discourse, and the gendered imagination

Through an incisive exploration of language and critical discourse, women's writing offers new visions in response to hegemonic social and cultural structures that persist to this day. This panel explores and investigates new ways of understanding the self, gender, and identity in key writers, thinkers, and political movers that, while bound to their time, are inescapably influential in ours.

Chair: TBA

“Suicidal, at one with the drive”: Death, impersonality, and writing the self in Sylvia Plath's Ariel poems

Lana Chryssavgis (she/her)

Sylvia Plath's *Ariel* (1965) poems are still considered to be augurs of her death—popular readings consider the collection to be a representation of Plath's own journey towards self-discovery, which tragically culminates in her suicide. Whether Plath is a victim of her own psychological undoing, or a true artist dedicated to fulfilling a final act of transcendence, she has nevertheless become a mythological figure of death, imbuing any poetic allusions or representations of death in relation to the "I" of the poems as prophesy. However, this paper argues that the representations of the self and death in Plath's poetry are not affirmations of the "real" poet's life, but rather, in their close proximity, reveal an instability of meaning and crisis of communication, thereby proffering an impersonal self. Following Andrew Bennett's claim that "suicide evades meaning because it is beyond reason, teleology, language, sense" (2017, 149), and Maurice Blanchot's notion that death simultaneously creates and destroys the subject in their close entanglement, this paper will reveal how death in Plath's poetry challenges the perceived stability of meaning in representations of the self. Instead, representations of the close relationship between subjectivity and death opens the poetic self to a multiplicity of meanings, ultimately precluding the influence of autobiographical readings by offering new understandings of Plath's works that refocus on its textual possibilities.

There is light after Bolsonaro

Flavia Julius (she/her)

In 2018, under the vehement threat that Jair Bolsonaro was likely to become president of Brazil, Brazilian women worldwide got together on social media. The misogynistic, racist, homophobic and hideous discourse from the far-right candidate led to the creation of the Facebook group "Women against Bolsonaro", which consequently grew into the Movement #EleNão (#NotHim), with major physical and online manifestations. Despite all efforts from progressive fronts, Bolsonaro was elected. His government has been marked by the death of over 700,000 people after his appalling behaviour during the pandemic; the destruction of the Amazon; the loosening of gun control; neoliberalism; hate speech against minorities; increased authoritarianism and millions of Brazilians back in the hunger zone. As I write this abstract, Brazil is voting again. Bolsonaro is likely to lose this time, and he is especially rejected by women. These have been very painful, violent years, however, the resistance never stalled. Bolsonaro's defeat will bring immense joy and relief to the majority of the Brazilian population. Our resistance, however, will be more essential than ever: the "Trump of the Tropics" might finally go; but unfortunately, there is still a long fight against the patriarchal, elitist and fascist forces that still support #Ele.

'Explaining Poems: Laura Riding and the Critique of Mansplaining

Dr Christian R Gelder (he/him)

This paper is an extract from my current book project, currently entitled *Poetic Explanations: Modern Poetry and its Scientific Study*, which examines a forgotten genre of critical inquiry concerned with providing a scientific account of poetry at a time when the proper method for explaining poems was, as Yopie Prins puts it, 'up for grabs'. In this paper, I focus on Laura Riding's scathing remarks about the scientific foundations of literary criticism in the 1920s: what I call her critique of critical 'mansplaining'. Riding's poetry was responding to a now-unrecognisable scientific regime of reading that prioritised exactitude over ambiguity. For her, this regime was brought about by the emergence of a new kind of literary critic, one she referred to as a bureaucratic and masculine literary 'expert'. I also explore how Riding's own poetry constitutes an aesthetic response

to the figure of the literary 'expert' and his technical scientific language of exactitude. By returning to this forgotten moment in critical history, I inquire into what Riding's critique means for the future of criticism at a time when the humanities are in crisis and our own critical discourses are also, once again, 'up for grabs'.

How does a feminist lens on Robert Browning's male and female spoken monologues mirror Victorian sciences of the mind, and more broadly the intersection between poetry and psychology in the long nineteenth-century?

Jessica McLennan (she/her)

Victorian society situated women's identities within the domestic sphere. Female individuals were expected to be quiet, virtuous and reticent within the house, constructing an appropriate climate for their husbands. However, the constrictive nature of Victorian femininity and its obsession with passivity, created internal struggles for women, who displayed contempt towards conventional standards of behaviour. In particular, Robert Browning's dramatic monologues expressed female rebellion against Victorian institutions of family, marriage and class-based courtship to investigate how sex became a subject that situated women under scrupulous personal surveillance. My approach investigates thought patterns, obsessive delusion and complex personality that initiates sympathy and moral judgment for the reader. Furthermore, I am interested in how female speech in Browning's monologues reflect both a male-coded intellectual praxis and transgressive female rhetoric. More specifically, Browning's monologues spoken by women diverge from his conventional poems, examining collisions between social constraints and libidinous energies operating on Victorian female psychopathies. In analysing these gendered constructs in the nineteenth century, I will provide a tripartite analysis of Browning's depiction of the female psyche in his dramatic monologues, using three theories from Victorian sciences of the mind (associationism, monomania and Freudian personality theory) through a French feminist lens.

Session B: 11.45am – 1.15pm

Panel 3: What is hard to name, must be created: creative practice works on collective memory, sonic phantoms, and visual fragments

Creative practice research concerns itself with undervalued and non-traditional forms of knowing. It attends to the personal, sensory, fictive, and non-verbal dimensions of cultural experience that elide traditional research methods. This panel features film, audio, text and image from creative researchers across the faculty.

Chair: TBA

The Sound of Memories - Woodford Academy

Noel Burgess

This seven-part acousmatic interpretive experience is based on a 1988 recording of Gertrude McManamey, the last resident and last surviving daughter of the Woodford Academy school rector. As a 'sonic object' sourced from the archive at the 180-year-old property and contains her reflections of life at the property throughout the 20th century. The sound object contains layers of memory narratives presented in a non-linear and fragmented manner, recalling events from nearly a century of experiences. The work organises these 'rememberings' using virtualized temporal, processual and geo-located dimensions to offer new ways of understanding life past.

The work is constructed in VR using synchronized and navigable 3d audio and vision and presented in a white wall gallery space. It offers the audience a transformative experience to 'hear and see inside' the sonic spaces at seven locations within the Woodford Academy. The audience engages in their own non-linear navigation of Gerty's memories by moving between the headsets laid out over a scaled floorplan of the building. The Sounds of Memories explores how we relate to events of the past and construct layers of meaning upon reflection and context, playing with the concept that memory acts as an agent of the present through remembering.

Topography of the Blind Field: a practice-based exploration of silence and the off-screen in observational documentary

Desmond Bravo (he/him)

In the tradition of ecclesiastical documentaries such as *Into Great Silence* (2005), my practice-based research sets its focus on a modern-day mendicant order of priests, the Friars of St. Francis, observing the periods of silence during their night vigil and dawn prayer. As an elliptical and sonorous experience on the labour, and de-individuation, of ritual process, rather than evangelism, the film forms a component of my research not only into silence as a functional tool in documentary film-making, but on the meaning-making potential of negative space, absence, and the off-screen. I argue that a viewer becomes entangled with the creative substance and mythology of a documentary story through what is aurally implied but left unseen. Through off-screen cues, voices, and sounds, a viewer fabricates the "blind field" of a documentary, the perceptual space beyond and in relation to each frame; a process that Michel Chion refers to as the perceptual triage. Thinking through the off-screen reveals how an observational documentary poses reality as a moving, intractable process, and how its negative zones induce a viewer to weave together a contingent

world relating to each frame. My documentary, thus, asks that viewers become active participants in its imagination, and whether it fulfils the ineffable, or nothingness.

Dollies of Defiance: Reframing urban Indigenous agency as a poetic cadence of empowered proximity

Dr Jo Anne Rey (she/her)

Addressing the theme of alternative visions to the systems and forces that have shaped the world, this presentation involves a multimedia poetic piece that speaks back to the colonisation process that has decimated Dharug Ngurra across 234 years and continues across the continent called 'Australia' today. The multimedia piece, 'Dharug Presences in Place: Where's Dolly Dreaming?' involves a recent creative collaboration by Dharug academic, Jo Anne Rey with filmographer, Mark Parry. Using 'Blak Dolly' as the motif for incarcerated Indigenous childhoods, begun during Lachlan Macquarie's rule, the cadence of the poetic text carries the viewer on a journey across three sites of Dharug activism today. These include Blacktown Native Institution, Shaw's Creek Aboriginal Place, and Brown's Waterhole. Supporting the text, images and sound draw us into immutable Indigenous metaphysical understandings, while weaving the presences and places across remnant colonial and modern times. As such it decomposes the lineal conception of time by weaving pasts, presences and futures into a spiral of Indigenous 'Always-(k)-nowing'. By eroding the narratives that underpin a consumptive world view that is extinguishing the bio-diversities that sustain the planet, the piece magnifies the disparity between the mythology of materialistic security and the reality of empowering proximate presence.

Autistic Mothers: Challenging Normative Motherhood through Narrative

Cassandra Shanahan (she/her)

Motherhood as defined by Adrienne Rich in *Of Woman Born: Motherhood as Experience and Institution* (1976) is a patriarchal institution and ideology that has been developed by men and used to control and oppress women, whereas 'mothering' is defined by women and their experience of mothering. The institution of motherhood places unrealistic expectations and demands on mothers. Mothers who are self-sacrificing, happy, and fulfilled by the everyday tasks of the role are given the label of 'good' mothers, while those that highlight their struggles and choose to step out of the traditional roles are labelled 'bad' mothers. Drawing from previous works on disabled mothering (Gloria Filax & Dena Taylor 2014) this paper looks at the ways Autistic mothers use narrative to challenge the unrealistic expectations of normative motherhood that label them as 'bad' mothers. Included in this paper is a section from my Autistic motherhood memoir that challenges the good/bad mother myth.

Panel 4: The Anthropocene: Mythologies of the human and the natural world

The Anthropocene denotes a scale of time in which the human has become the largest motivator of change in the natural world, accelerating its transformation and decline. Hope, in this age of the Anthropocene, can only emerge from a shift in perspective. This panel investigates and problematises our relationship to the natural, social, and cultural world, and mobilises art as a key, functional method through which we can re-interpret the boundaries of science, aesthetics, epistemology, and the human.

Chair: Miaomiao Yin (she/her)

Addressing the Ancient Quarrel: The Western Myth for the Incompatibility of Science and Literature

Morgan Connor (she/they)

Plato famously stated in his Republic that poetry and philosophy have long been at odds with each other, creating a division which is still a significant factor in the present-day relationship between the arts and sciences. However, the dichotomy Plato identified over two thousand years ago has evolved in the modern age due to the reconceptualising of 'truth' during the long eighteenth century and the development of postmodernist philosophies in the mid- to late-twentieth century. An examination of the changes in antagonistic discourses directed at literature and the ways literature responded to these attacks reveals that the binary between science and literature is entirely arbitrary, but has been reinforced by arguments which seek to validate their own discipline by invalidating another. Furthermore, this investigation exposes how the hierarchical, mutually exclusive approach to the divide between the arts and sciences is relatively modern. The acknowledgement of the artificiality of the systems put in place to dichotomise the literary and the scientific promotes the use of integrated approaches to scholarship which are able to recognise the social, cultural, and academic value of these disciplines both individually and combined.

"I take the part of the trees as against all their enemies": The EcoGothic in Middle Earth

Niamh Delfendahl (she/her)

Throughout J.R.R. Tolkien's classic fantasy novel trilogy, *The Lord of the Rings*, audiences are routinely met with living, breathing forests who display consciousness, intention, and often a thirst for violence. Anyone who has ever read or seen the many and various film, television and video game adaptations of *The Lord of the Rings* knows that the forests are clearly magical, but their role within the story goes far deeper than merely functioning as a new kind of creature in a fantasy world. While scholarship on the nature of Middle Earth is a very popular field, scholarship has so far largely overlooked the ways in which the forests can be read as a register of Tolkien's environmental imaginings. This paper will focus on how Tolkien utilised impulses now recognised as 'the eco-Gothic' to present readers with landscapes that felt both familiar and safe, as well as dark, unsettling and monstrous. Through his deployment of the eco-Gothic, Tolkien uses forests in Middle Earth to re-inspire ideas about magic and enchantment in nature within his readers, or what is termed by scholars as Tolkien's project of re-enchantment. This paper therefore makes the original claim that the eco-Gothic is a central part of Tolkien's project of re-enchantment.

Bringing 'more-than-human' worlds 'Near'; Multispecies imaginations and breaking human-nature dichotomies in Anthropology.

Katherine Joy Fletcher (she/they)

In the midst of global ecological crisis and mass extinction, the humanities must confront the devastating and unprecedented anthropogenic impacts that ontologies of human exceptionalism have inflicted upon the world. Many anthropologists have recognised how indigenous populations acknowledge the agency and liveliness of animals and landscapes, yet often fall back on human-centric theories to explain these beliefs. Frequently, animals and plants are seen as playing background roles while the creative human grants meaning as they see fit. Modern anthropologists have begun to recognise the intrinsic and existential role that other species play in human lives. Humans are spatially entangled, biologically reliant, and socially connected to the non-human world.

The dichotomies that separate human and nature exist in many disciplines, policies, and everyday belief systems. In order to heal the ecological damage that anthropogenic activity has caused anthropologist and humanities researchers must work to break down and blur the binaries of human and nature. We can offer a new way of imagining human involvement in the more-than-human world by bringing multi-species imaginings to hegemonic social structures. The humanities can advocate and make explicit the agency and importance of animals and landscapes in all societies and help forge more ecologically friendly policies.

The Reflective Nostalgia and Utopia of Time Travel in *Paper Girls*

Sebastian Sparrevohn (he/him)

In the time of Anthropocene literature, when the arts reflect upon the human causes of ecological disaster and the effect on future generations, time-travel is a useful tool to reconceive of the recent past and speculate about hopeful futures. Brian K. Vaughan and Cliff Chiang's science fiction comic book *Paper Girls* (2015-2019) is a bildungsroman narrative of four adolescent newspaper delivery girls in 1980's suburban Ohio who get caught up in an intergenerational time war. *Paper Girls* uses the multi-modal medium of comics to mobilise different conceptions of viewing time and space in the 4th dimension to show the cyclical resonance of the past. This paper argues that comics' structural ability to show multiple narrative temporalities concurrently is an effective method to engage with the recent past and project alternate futures. Several of the girls challenge the pessimistic outlooks of their twenty-first century selves with a utopian optimism reminiscent of the 1980's. However, one girl, Mac, faces an absent future due to cancer. Her nihilistic perspective is an active reminder that the future of younger generations is extremely fragile and constantly threatened.

Session C: 2.15pm – 4.15 pm

Panel 5: Regulation and its discontents: When commerce, tech, subjectivity, and the law collide

From NFTs to the NDIS, regulation - and the lack thereof - is increasingly present and impactful in our day-to-day lives. This panel examines how regulation intersects with a range of disciplines across the faculty and how these research projects point to a better world for everyone.

Chair: TBA

The value of the legal precedents: Article 7(1) of the CISG

Inma Conde

The Convention on Contracts for the International Sale of Goods ('CISG') is the international legal framework that enables international sales, removing the legal barriers among countries and promoting legal uniformity. Its main provision is Article 7(1) and establishes the interpretation guidelines that promotes uniformity within the CISG. Article 7(1) reads:

'In the interpretation of this Convention, regard is to be had to its international character and to the need to promote uniformity in its application and the observance of good faith in international trade'.

However, the study states that the interpretation of Article 7(1) is itself a legal obstacle to uniformity. The mandate 'regard is to be had' which is intrinsically linked to its elements 'international character', 'uniformity' and 'good faith' is ambiguous and lead to an unreasonable result. To address this issue, the study argues that Article 7(1) should be critically analysed according to its legislative history or travaux préparatoires because it is a primary source of interpretation in private international law and it overcomes the shortcomings of the literal interpretation. A legal historical interpretation can help achieve more uniformity and predictability across all of the national and international laws that have adopted Article 7(1).

Bridging gaps, understanding apps: What a platform studies approach can tell us about FinTech.

KB Heylen (they/them)

Platform studies is a burgeoning field within the broader media studies discipline, with digital platforms one of the most theorised and conceptualised phenomena in the current digital media landscape. Platform studies allows for both the technology and the broader social and cultural context of the platform to be investigated, from its audience reception to its marketing, down to the underlying algorithms, software, and hardware. To date platform studies has remained focused on creative and digital media platforms, however the discipline offers a critical methodology that could be applied to platforms beyond this scope to aid the understanding of a broader range of platforms and their impacts. This paper presents early findings from my PhD research that demonstrate how a platform studies approach to FinTech – financial technology – provides insight into the operations and the cultural and social impacts of this ubiquitous digital infrastructure, in a way that disciplines that traditionally study FinTech cannot. Offering a gateway into the hidden processes of FinTech will allow users and regulators to make more informed decisions, and platform studies provides the framework that will bring these new understandings to the world.

I'd rather be a Subject than a customer

Adam Johnston (he/him)

Today many people are on a desperate quest for belonging, highlighting that connection via technology is merely a medium absent the meaning. It made me reflect on wartime generations, where men went to war for King and Country and women formed a Land Army 'for the Empire'. Some would say this is a nostalgic reinvention of Imperialism, but people are searching, because so little has replaced it. As a disabled man my transition from loyal Subject to simultaneously consumer and product has been disconcerting. Once a direct State client for disability support, I am now a third party's source of funds. Has government abandoned me? The road to hope is a rediscovery of the true Enlightenment principles. Individual liberty is not without intervention from the State, which exists for its Subjects' general welfare, for which we each owe it fidelity – concepts we have all forgotten.

Outside the Humanities, Abandon all Hope: The Soft Machine VS The Blockchain

Luke H Monks (he/him)

In *Difference and Repetition*, Gilles Deleuze claims that repetition (that which is the relation of recurrence to difference rather than the general) has an economic operation that moves based on the principles of gift and theft. Something is given or stolen – but there is no possible means of exchange – repetition is a property of the non-fungible – and, importantly, the virtual. In this paper, I suggest that the truly non-fungible work of art cannot be a general marker of identity and record (such as that of the Bored Ape hanging out on the blockchain) but rather appears through its repetition as unique events (haecceities) that refuse unified permanence (the condition of market identities). Further, I argue that the condition of art-as-repetition arrives by way of the inhuman (that which haunts the humanities) and the Outside (that which is alien to the humanities). By way of example, I look to William S. Burroughs' *The Soft Machine* in the context of mutilated prose that operates in a manner that takes what Deleuze and Guattari name as a 'minor literature' to the level of radical joy and affirmation of futures as a site of difference.

A Critical Analysis of Conceptual Metaphors in the 2022 Australian Federal Election

Tien Tung Vu

The research aims to critically analyze conceptual metaphors used in the 2022 Australian federal election via a corpus of 500 news articles from 6 Australian online news outlets. Employing Charteris-Black's critical metaphor analysis (an integration of critical discourse analysis, corpus analysis, pragmatics and cognitive linguistics) as the theoretical framework, the thesis is expected to achieve the following objectives: (a) identify conceptual metaphors in the collected corpus, (b) point out the cognitive structures that media outlets used to depict the election and (c) reveal the discourse functions of these conceptual metaphors with regards to how they help to create ideological and rhetorical motivations in the specified discourse. For its significance, the study is hoped to make its contributions to the reservoir of empirical research on conceptual metaphors in political communication discourse. More importantly, the study, to the author's knowledge, is the first of its kind to analyze conceptual metaphors in an Australian federal election, thus, the forthcoming analysis from the study is expected to provide new insights into one of the most interesting aspects of Australian politics under an interdisciplinary prism of linguistics, cognition, and pragmatics.

Panel 6: Transnationalism and Postcolonialism: Governing the cultural and political body in an interconnected world

From transatlantic trade to commodity chains, communities have always operated within a network of global relationships, inextricably altered in their economic, social, and cultural order. This panel offers new insights into the past, present, and futures of our cross-cultural and highly globalised world, challenging myths and the dominant Western narratives of progress.

Chair: TBA

Examining the impacts of community language schools on second-generation Japanese Australians' attitudes towards their heritage language and culture.

Emma Genner (she/her)

Despite the vast research globally about multilingualism and its benefits, little is known about the beliefs and experiences of second-generation citizens. Most work on multilingualism focuses on the beliefs and experiences of first-generation immigrants and what little work exists on second-generation citizens is restricted to the American context. The results of this work have shown clear social and economic benefits to multilingualism, and that many immigrants value their children learning the heritage language. However, we still have little understanding of how the heritage language learning experiences of second-generation immigrants impacts their attitudes towards the development of multilingualism and personal identities, or how policies and contexts outside of America affect said development. My thesis aims to tackle this issue by examining the beliefs and attitudes towards heritage language maintenance held by second-generation Japanese aged 18-25 living in Australia. My thesis will use open-ended questionnaires to gather data about participants' attitudes toward the Japanese language and culture, focusing on how their experiences with learning their heritage language in Australia have impacted their sense of self. Ideally, this project's data can then be implemented to improve Japanese heritage language education and policy and better understand second-generation attitudes towards heritage language learning.

Cultural Ambassadorship and Communities of Practice: K-pop cover dancers as 'demi-idols' in Australia

Kathryn Phillips (she/her)

For several decades Australia's national identity has been a hot topic of debate among both scholars and politicians. While the country still heavily relies on historical connections to Anglophone and European countries, rapidly increasing trade with and immigration from countries across the Asia-Pacific region leads to frequent debates among both scholars and politicians over Australia's potential position as a part of Asia. Indeed, while traditional media platforms continue to promote Anglo-Celtic narratives of Australian identity, increasing promotion of Australia as a cosmopolitan country challenges these previously entrenched narratives. This talk explores how K-pop cover dancers – as part of the broader K-pop fandom – help to shape Australian engagement with other countries within the Asia-Pacific region. As such, I argue that through well-established communities of practice K-pop cover dancers can create spaces and practices that challenge public perceptions and stereotypes of fandom and the consumption of Asian popular culture. Furthermore, increasing opportunities to participate in government-led initiatives and perform for the general Australian public allows K-pop cover dancers to act as 'demi-idols' and local cultural ambassadors, potentially enhancing international relations and strengthening ties to the Asia-Pacific region.

Mythology and Migration: Hindu Stories in the Nepali-Australian Diaspora

June Shrestha (she/her)

Mythology and sacred stories are popular topics of study within anthropology. However, the experiences individuals garner from these religious stories in metropolitan, multicultural cities remain relatively unexplored. Sacred stories and the rich oral, performative, and written traditions through which these stories are transmitted are foundational aspects of Hinduism. These methods of transmission and circulation are key in my ethnographic research as I investigate the place these stories hold within the context of the Nepali-Australian diaspora in Sydney. Oral traditions of storytelling, feature heavily in the current diasporic landscape offering a method to provide cultural connection and moral teachings. Yet, the Vedic texts remain a method for the devout to gain further insight whilst allowing space for a personal experience with the story. Further, the influence of audio-visual media, particularly Indian government-funded Hindi-language television shows beginning in the 1980s presents a fundamental shift in the consumption of these stories. The prevalence of these shows raises questions regarding the impact of the Indian Hindutva movement amongst Nepali populations and the hegemonic influence of North Indian upper-caste Hinduism across South Asian populations. My presentation will explore the methods of transmission prevalent in my research and their reception in the Nepali community in Sydney.

The implications of Antarctic colonialism on Antarctic climate governance

Miaomiao Yin (she/her)

Antarctic colonialism has shown itself in different forms in different historical periods: firstly, it takes the form of unilateral actions by a few states to claim sovereignty on this land; secondly, it takes the form of a unilateral creation of a political association in 1959; thirdly, it takes the form of the maintenance of a hierarchical political association with first- and second-class members in 21st century. Colonialism should not only be seen as a historical background in Antarctic governance, but also be recognized as a long-lasting active factor that influences contemporary Antarctic politics. As an emerging overwhelming environmental challenge, climate change calls for more responsive actions from the states engaged in Antarctic governance. Nevertheless, the sovereignty concerns as the legacy Antarctic colonialism discourage the core members to make commitments on managing climate change in current Antarctic governance framework. By reflecting on the influences of Antarctic colonialism on current Antarctic politics on climate change, this paper suggests that there is a need for a new philosophy and a holistic paradigm of Antarctic governance.

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