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An Annotated Bibliography:
David Malouf's *An Imaginary Life* and *Remembering
Babylon*

Introduction

David George Joseph Malouf (1934-) is an Australian author of more than 30 works. Although he has won several awards such as Neustadt International Prize, International IMPAC Dublin Literary Award, Commonwealth Writers Prize, and Australian Literature Society Gold Medal, his works didn't attract much interest in (international) literary criticism initially. Moreover, there are a decent number of criticisms written outside Australia today, but his name is not yet familiar to people from other countries. The main purpose of this project is to help the researchers by illustrating the critical history of two representative works by David Malouf, but at the same time hopefully this will draw academic attention to Malouf. This project will focus on two major works of his, *An Imaginary Life* (1978) and *Remembering*

Babylon (1993). These works are hereafter cited as *IL* and *RB* in this bibliography.

As the very first annotated bibliography of them, all the refereed criticisms and books written in English from 1978 to 2017, from the publication year of the earlier novel *IL* to the present, are included. Exceptions are interviews, commercial reviews, and articles which mention but do not mainly deal with *IL* or *RB* or which have little significance (e.g. those only summarize the plot(s)). The following keywords are searched to complete this bibliography through online databases such as *Academic Search Premier*, *AustLit*, *Book Review Digest*, *Humanities Abstracts*, *Library, Information Science & Technology Abstracts*, *JSTOR*, *MLA International Bibliography*, *Project MUSE* and *ProQuest*: “*An Imaginary Life*,” “David Malouf,” “postcolonial(ism),” and “*Remembering Babylon*.” In order to secure the reliability of this bibliography, it is decided to include only refereed academic articles and books with credibility. In the process of this project, papers written by anonymous writers and articles on non-academic websites which had not been printed were found, but these materials are not included for the same reason.

The following are the summary of *IL* and *RB* and a brief outline of the studies on them. Malouf’s second novel *An Imaginary Life*, published in 1978, is about a possible story of Roman poet Ovid’s last days. The narrative begins with Ovid’s recollection of childhood and “the Child,” an imaginary friend he used to communicate. In present, Ovid is exiled by Augustus to Tomis and shows self-pity for being

relegated to this unknown world due to some reason untold to readers. However, his mind gradually starts to find beauty in this land which he has no word in Latin to describe. When he accompanies the tribesmen for a hunting, he finds a wild boy in a forest, who he believes is the Child, and tries to educate him. At the end, however, the teacher-student relationship is reversed, and Ovid eventually loses his self and finds the harmony with nature, with the Child to lead him.

Since its publication, *IL* has been strongly considered as an allegory of Australia although the story is about a Roman poet in exile. Malouf has been described as a post-colonialist author throughout his career, and many critics consider *IL* too tells about Australia's colonial experience and the (attempted) reconciliation between white Australians and the continent, with the Child very close to nature and an outsider who at first tries to teach him his own language and conventions. This tendency becomes dominative especially after Griffiths and Heseltine's works in 1989. On the other hand, there are also a few criticisms which adopt psychological theories to the plot—Names such as “Heidegger” and “Lacan” can be seen quite often.

After the publication of *Remembering Babylon* in 1993, however, the view that *IL* shows the failed attempt to communicate with nature, mainly Australian nature, is established, with *RB* as the completion of it. *RB* depicts a white settlement in Queensland, Australia in the mid-nineteenth century to which a white man Gemmy “returns” after spending half his life with Aborigines. His arrival brings turmoil to the settlers and causes rifts among them. Gemmy slowly learns to live with

them, but the settlers never truly accept him. He eventually returns to the wild nature, leaving the main characters with a lingering memory of him and a question what he has given to them.

This obvious reference to Australia's colonial past strengthens Malouf's image as a post-colonial author and leads to such readings on *IL* as well. As the first critic to review the two works together, Bill Ashcroft, also using Lacanian concept, argues the Child in *IL* returns as Gemmy in *RB*. However, there are a small number of criticisms which focus on the failure of Malouf or the two works. Peter Otto argues Malouf for revising the colonial history. Several other critics regard Malouf as a revisionist and *RB* as a convenient story for white.

Other than Ashcroft, Don Randall and Lamia Tayeb are the chief critics in this field. Randall publishes an overall work on Malouf, and Tayeb mainly focuses on the white people's attempt to make Australia home and themselves Australians. In this sense, the peak of the study of *IL* and *RB* is late 2000s. This bibliography contains materials published in several countries other than Australia: Belgium, Canada, France, India, Netherland, Sweden, South Africa, United Kingdom, and United States. It seems Malouf's works are receiving more attention worldwide, but the number of materials published in 2010s is only 13 and Malouf study looks stagnant for now.

There are 98 materials in this annotated bibliography: 91 articles and 8 books including a collection of reviews on Malouf's works. 7 of them are unavailable so not annotated. Items are listed chronologically without separating books and articles so that readers can follow the

history of Malouf studies. To notify which novel a criticism deals with, *RB* (*Remembering Babylon*), *IL* (*An Imaginary Life*), or *BW* (Both Works) follows the number of each entry. This very first annotated bibliography of *IL* and *RB* will guide the researcher of both/either of the works and contribute to the development of Malouf studies.

List of Abbreviation

ARIEL: A Review of International English Literature

BW: Both Works

IL: An Imaginary Life

RB: Remembering Babylon

Bibliography

-1978-

No data

-1979-

No data

-1980-

[1*IL*] Brady, Veronica. "Making Connections: Art, Life, and Some Recent Novels." *Westerly: A Quarterly Review*, vol. 25 no. 2, 1980, pp. 61-75. *Westerly Magazine*, westerlymag.com.au/. Accessed 28 July 2016.

Argues *IL* sides with the forces towards tyranny and that Ovid's surrender to the nature, which seems a victory, is in fact a defeat since he moves towards silence and the negation of language. Brady defines the environment in *IL* as an antagonist which works to destroy the civilization.

-1981-

No data

-1982-

[2*IL*] Bishop, Peter. "David Malouf and the Language of Exile." *Australian Literary Studies*, vol. 10 no. 4, 1982, pp. 419-28.

Divides *IL* into four phases from a psychological point of view through which Ovid and the Child search for new roots: awakening of his depth imagination, becoming free from the psychological domination by his family, accepting of the land of exile, and going on a further journey with the Child. The psychological meaning of the journey is getting out of the rule of the Father and arriving at the Mother land.

-1983-

No data

-1984-

[3*IL*] Hergenhan, Laurie. "Discoveries and Transformations: Aspects of David Malouf's Work." *Australian Literary Studies*, vol. 11 no. 3, 1984, pp. 328-41.

Analyzes an interplay and reconciliation between the childhood and a deprived present are realized through transcending the uncongenial place and times (and Ovid himself), and that Ovid and his world are a vehicle of imagination which is the key of the transcendence. Hergenhan argues *IL* depicts the possibility of the human imagination for transforming the perceiver's world.

-1985-

[4*IL*] Craven, Peter. "Crooked Version of Art: The Novels of David Malouf." *Scripsi*, vol. 3, 1985, pp. 99-126.

Not available as of 13 Feb. 2017

-1986-

[5*IL*] Buckridge, Patrick. "Colonial Strategies in the Writing of David Malouf." *Kunapipi*, vol. 8, 1986, pp. 48-58.

Not available as of 13 Feb. 2017

[6*IL*] Jolly, Roslyn. "Transformations of Caliban and Ariel: Imagination and Language in David Malouf, Margaret Atwood and Seamus

Heaney.” *World Literature Written in English*, vol. 26 no. 2, 1986, pp. 295-330.

Analyzes Malouf’s transposition of exile and colonialism examining Ovid’s transformation from Caliban to Ariel in Shakespeare’s *Tempest*, from the exiled and dispossessed to the liberated. Jolly claims a timeless world and a northern setting conversely provides the novel a universal perspective on Australia’s colonial experience free from cultural cliché.

-1987-

[71L] Dommergues, André. “Traditions and Dream in David Malouf’s *An Imaginary Life*.” *Commonwealth Essays and Studies*, vol. 10 no. 1, 1987, pp. 61-67.

Argues Malouf converts two traditions and blends them: the history of Ovid and that of speculation on a feral child. Dommergues remarks that the plot follows Jean Itard’s survey on Victor of Aveyron, but that reversed teacher-pupil relation of Ovid and the Child illustrates genuine communication at non-verbal level.

-1988-

[8*IL*] Attar, Samar. "A Lost Dimension: The Immigrant's Experience in the Work of David Malouf." *Australian Literary Studies*, vol. 13 no. 3, 1988, pp. 308–21.

Not available as of 13 Feb. 2017

[9*IL*] McDonald, Avis G. "Beyond Language: David Malouf's 'An Imaginary Life.'" *ARIEL*, vol. 19 no. 1, 1988, pp. 45-54. *ARIEL*, ariel.ucalgary.ca/ariel/index.php/ariel/index. Accessed 26 July 2016.

Examines previous readings of *IL* as a reconciliation to the exile and past, then gives a further reading that Ovid's true exile from unity with the natural world began when he parted with his childhood innocence and family. McDonald shows Ovid's reconciliation to the true exile manifests an ideal relationship between humanity and nature.

-1989-

[10*IL*] Griffiths, Gareth. "Being There, Being There: Kosinsky and Malouf." *ARIEL*, vol. 20 no. 4, 1989, pp. 132-48.

Associates the final scene of *IL* and Australian landscape and

regards it as a postcolonial work in which the protagonist abandons Eurocentric thought. Griffiths insists that main themes of this work such as the linguistic displacement and the cross-culturality gives it the postcolonial nature, although it's not about colonial place or experience.

[11*IL*] Heseltine, Harry. "An Imaginary Life – The Dimensions of Self." *Australian Literary Studies*, vol. 14 no. 1, 1989, pp. 26-40.

Shows *IL*'s links with both the contemporary circumstance and traditions of Australian literature and its reaction against modern Australian matrix from the vantage point of the late 1980s. Heseltine argues that the setting denies nationalism which regards a culture is composed exclusively of what happens within the nation.

-1990-

[12*IL*] Neilsen, Philip. *Imagined Lives: A Study of David Malouf*. St. Lucia, Queensland, U of Queensland P, 1990.

Not available as of 13 Feb. 2017

[13IL] Stephens, John. “‘Beyond the Limits of Our Speech ...’: David Malouf’s *An Imaginary Life*.” *Commonwealth Novel in English*, vol. 3 no. 2, 1990, pp. 160-69.

Suggests the unification Ovid achieves is merely self-deception by mentioning two basis of the narrative’s unreliability: the inherent limitation of first person narration and the gap between signifier and signified. Stephens argues Ovid’s story is even more doubtful since it’s a translated version of his Latin writing which is actually written in English by Malouf.

-1991-

[14IL] Hansson, Karin. *Sheer Edge: Aspects of Identity in David Malouf’s Writing*. Lund, Sweden, Lund UP, 1991.

Defines *IL* as a story of finding the true identity with examples of the interrelation with the animal/natural world, dissolve of the temporal and spatial borders, and loss and abandonment of the language. Hansson argues Ovid’s true identity comes from the metamorphosis into a part of wholeness which he achieves by understanding he is within the eternal continuity of creation.

-1992-

[15IL] Taylor, Andrew. "Postmodern Romantic: The Imaginary in David Malouf's *An Imaginary Life*." *Imagining Romanticism: Essays on English and Australian Romanticisms*. Edited by Deirdre Coleman, and Peter Otto. Cornwall, UK, Locust Hill Publishing, 1992, pp. 275-90.

Defines Ovid's exile as a return to the beginning applying Lacanian concepts of the Imaginary and the Symbolic and Oedipus complex. Taylor observes that Ovid's journey from the Imaginary to the Symbolic began as he learning Latin, a synecdoche of all languages, which divides and defines things to recognize them, and when journey back to the Imaginary is accomplished, Ovid as subject ceases to exist.

-1993-

[16BW] Ashcroft, Bill. "The Return of the Native: *An Imaginary Life* and *Remembering Babylon*." *Commonwealth Essays and Studies*, vol. 16 no. 2, 1993, pp. 51-60.

Proposes the Child in *IL* returns as Gemmy in *RB* but whose purposes are different: one questions the primacy of language in our understanding of the world and the other authentic indigeneity. Ashcroft uses Lacanian concept of the Symbolic to describe the cultural norms offered by the two novels. *IL* illustrates the

Imaginary with the Child, and it breaks into our Symbolic world in *RB* with Gemmy to show the possibility of human adaptation to Australia, of a transformation into a postcolonial life.

[17*IL*] Colakis, Marianthe. "David Malouf's and Derek Mahon's Visions of Ovid in Exile." *Classical and Modern Literature: A Quarterly*, vol. 13 no. 3, 1993, pp. 229-39.

Examines the similarities and differences between the description in Ovid's last works and the character of Malouf's Ovid. Colakis insists that if one regards *IL* as a *Metamorphoses* without frivolity, the descriptions in exile poems are untrue and Malouf's Ovid is his true nature.

[18*RB*] Greer, Germaine. "Malouf's Objectionable Whitewash." *The Age*, vol. 3, 1993, p. 11.

Criticizes that Malouf lacks the knowledge of the colonial history and indigenous culture, and that Eurocentric narrative of *RB* revises indigenous people's colonial experience into the story of white people, the illustration of the fears and desires of the white settlers.

[19*IL*] Griffiths, Gareth. "An Imaginary Life: The Post-Colonial Text as Transformative Representation." *Commonwealth Essays and Studies*, vol. 16 no. 2, 1993, pp. 61-69.

Argues that without using any overt settings the novel refuses to incorporate the perception of the postcolonial world into "exotica" and successfully indicates the possibility of a text open to the complexity of postcolonial societies. Griffiths insists *IL* is a new form of Australian writing which appropriates the classic text of the dominant society to illuminate postcolonial perspective.

[20*IL*] Indyk, Ivor. *Australian Writers: David Malouf*. Melbourne, Oxford UP, 1993.

Illustrates the homosexual desire and masculine relationship which *Johnno* suggests but neglects which can be seen in *IL* as well. Indyk argues that while *IL* admits the privilege women have to the primitive world, it shows the relationship between father and child is purer and more creative than that of mother and child.

[21*IL*] Laigle, Geneviève. "'Entering the Dimensions of my Self': Malouf's *An Imaginary Life*." *Commonwealth Essays and Studies*,

vol. 16 no. 2, 1993, pp. 70-78.

Follows the spiritual journey in which Ovid finds the message that life and death, like past and present, are the same thing. Through the encounter with the Child, Ovid finds the way back to his childhood and also to human divinity.

[22RB] Otto, Peter. "Forgetting Colonialism." *Meanjin*, vol. 52 no. 3, 1993, Melbourne UP, pp. 545-58.

Criticizes *RB* for trying to find a "national type" by forgetting the sites of violence and dispossession. Otto argues that Malouf translates matters of history and politics into those of creativity and aesthetics, but that only by this forgetting Malouf can transform the violent history into an anticipation of the unity.

-1994-

[23IL] Attar, Samar. "Exile and the Loss of Language." *Provisional Maps: Critical Essays on David Malouf*. Edited by Amanda Nettelbeck. Perth, The Centre for Studies in Australian Literature, 1994, pp. 51-69.

Demonstrates that the exile in *IL* is a positive experience in

which Ovid's dual response to otherness, his rejection and acceptance of the alien place, eventually bridges two different worlds, languages and cultures.

[24RB] Brady, Veronica. "Redefining Frontiers – 'Race,' Colonizers and the Colonized." *Antipodes: A North American Journal of Australian Literature*, vol. 8 no. 2, 1994, pp. 93-100. *JSTOR*, www.jstor.org/stable/41958459?seq=1#page_scan_tab_contents. Accessed 24 Aug. 2016.

Points out that the narrative shows the settlers' claustrophobic state, but tied with remote Crown, they cannot go beyond the frontier. As seen in Janet's story, only by learning the language of the land, Australia can be free from the colonial past.

[25IL] Kavanagh, Paul. "Elegies of Presence: Malouf, Heidegger and Language." *Provisional Maps: Critical Essays on David Malouf*. Edited by Amanda Nettelbeck. Perth, The Centre for Studies in Australian Literature, 1994, pp. 149-62.

Contends that some of metaphors, terms, and ideas in Malouf's writing are similar to Heidegger's, but that at the same time his works intimates an understanding of the world through its network

of interrelations independent of human word.

[26IL] Pati, Madhusudan. “‘Banabhattaki Atmakatha’” and ‘An Imaginary Life’: A Comparison in Sensibility.” *Literary Criterion*, vol. 29 no. 2, 1994, Bombay, India, Popular Prakashan, pp. 1-17.

Compares *IL* with Indian author Dwivedy’s *Banabhattaki Atmakatha* and shows the urge to escape the aggressive masculinity of Latin culture and to surrender the human self to a larger totality. Pati argues, however, this urge is illustrated only to project a postromantic transcendence of Western materialism and reductionism.

[27RB] Perera, Suvendrini. “Unspeakable Bodies: Representing the Aboriginal in Australian Critical Discourse.” *Meridian*, vol. 13 no. 1, 1994, pp. 15-26.

Criticizes Gemmy as “happy hybrid” and hybridity as an easy answer to the settlers’ identity crisis which disregards the complexity. Perera argues that hybridity reproduces colonial constructs of Aboriginality without negotiating it, and that such a narrative substitutes the colonizer for colonized.

[28RB] Pierce, Peter. "Problematic History, Problems of Form: David Malouf's *Remembering Babylon*." *Provisional Maps: Critical Essays on David Malouf*. Edited by Amanda Nettelbeck. Perth, The Centre for Studies in Australian Literature, 1994, pp. 183-96.

Examines the revisionist attempt to liberate Australia from the burden of history through the transformations which the main characters experience. Pierce argues that *RB* modulates into a satire of colonialism, but that with an open ending, a nostalgia for historical moments takes place of it as the main topic.

-1995-

[29RB] Laigle, Geneviève. "Approaching Prayer, Knowledge, One Another: David Malouf's *Remembering Babylon*." *Commonwealth Essays and Studies*, vol. 18 no. 1, 1995, pp. 78-91.

Shows that the final scene of *RB* is symbolic of the way human approaches knowledge which lies in communion with all creatures on the earth, but that one never really attains it without the dissolution of the self into the whole.

[30RB] Spinks, Lee. "Allegory, Space, Colonialism: *Remembering*

Babylon and the Production of Colonial History.” *Australian Literary Studies*, vol. 17 no. 2, 1995, pp. 166-74. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 26 Aug. 2016.

Discusses space and colonialism in *RB*. Citing Levi-Strauss, Spinks suggests that the act of writing conceals the effect of slavery within its emancipatory gestures, and that *RB* is an allegory which implies the act of writing for domination and exclusion.

-1996-

[31BW] Doty, Kathleen, and Risto Hiltunen. “The Power of Communicating without Words - David Malouf’s *An Imaginary Life* and *Remembering Babylon*.” *Antipodes: A North American Journal of Australian Literature*, vol. 10 no. 2, 1996, pp. 99-105. *JSTOR*, www.jstor.org/stable/41956750. Accessed 26 Aug. 2016.

Focuses on the role of four forms of non-verbal communication to realize wholeness and unity in Malouf’s fiction: gestures, silence, sensory communication, and animal communication system. In this process of unification, verbal language and non-verbal communication are intertwined and interdependent rather than opposite.

[32RB] Egerer, Claudia. "The Homefulness of Exile in David Malouf's *Remembering Babylon*." *AUETSA: proceedings of the conference of the Association of University English Teachers of South Africa*, vol. 2, 1996, Bellville, South Africa, U of Western Cape P pp. 48-54.

Argues Gemmy reminds the settlers of their state of "being home without being at home," and that the antithetical functions of the settlement as a promised land and a prison destabilizes the notion of home itself. In contrast to the settlers' ontological homefulness, homeless Gemmy finds a homeful position by appreciating the new country as a possibility.

[33RB] Tulip, James. "David Malouf's *Remembering Babylon*: Issues of Race and Spiritual Transformation." *And the Birds Began to Sing: Religion and Literature in Post-Colonial Cultures*. Edited by Jamie S. Scott. Amsterdam, Rodopi, 1996, pp. 69-75.

Analyzes *RB* as a story of reconciliation and argues that it foreshadows a hopeful future of Australia through main characters' initiation into maturity which is experienced under the influence of love of person to person.

-1997-

[34RB] Delrez, Marc, and Paulette Michel-Michot. "The Politics of Metamorphosis: Cultural Transformation in David Malouf's *Remembering Babylon*." *The Contact and the Culmination*. Edited by Marc Delrez, and Bénédicte Ledent. Liège, Belgium, L3-Liège Language and Literature, 1997, pp. 155-70. *Université de Liège*, orbi.ulg.ac.be/bitstream/2268/1754/1/The_Politics_of_Metamorphosis.pdf. Accessed 29 Aug. 2016.

Explores Australianness showed in *RB* as hybridity by nullifying the cultural stereotype and putting this specificity into a universal context free from Australia's historical contingency. The indestructibility of cultural limits shows the necessity of understanding the Other.

[35BW] Egerer, Claudia. *Fictions of (In)Betweenness*. Göteborg, Sweden, Acta Universitatis Gothoburgensis, 1997.

Argues that memory constitutes a doubled ground of potential hindrance and incentive for new perceptions of home. Egerer points out the unhomeliness of home and the homefulness of exile in *IL*, which lead to the conclusion that the concept of home/exile is linked to a state of mind rather than a place, and that the main

characters perpetually undo the dichotomy by never being fully at home or in exile.

Egerer's previous work on *RB* is contained. About *RB*, see [32*RB*].

[36*RB*] Lindsay, Elaine, and John Murray. "'Whether This is Jerusalem or Babylon We Know Not': National Self-Discovery in *Remembering Babylon*." *Southerly: A Review of Australian Literature*, vol. 57 no. 4, 1997, pp. 94-102.

Understands *RB* in the white process of establishing a connection with the continent through depiction of landscape and contact with its indigenous people. However, Lindsay and Murray show it is more like the process of national self-discovery which can be achieved by accepting the darkness of the past the white settlers caused.

[37*RB*] Whittick, Sheila. "Excavating Historical Guilt and Moral Failure in *Remembering Babylon*: An Exploration of the Faultlines in White Australian Identity." *Commonwealth Essays and Studies*, vol. 19 no. 2, 1997, pp. 77-99.

Points out that Aboriginal people and Gemmy are excluded from

the narrative and the list of Janet's prayer at the end of the story, and that this fact outlines the opportunities, which the settlers failed to create, to develop an equitable relationship with the Aboriginal people and to avoid ecological disasters as a result of colonization.

-1998-

[38BW] Concilio, Carmen. "Topology vs Geometry: The Relational Geography of Self and Other in David Malouf's *An Imaginary Life* and *Remembering Babylon*." *Routes of the Roots: Geography and Literature in the English-Speaking Countries*. Edited by Isabella Maria Zoppi. Rome, Bulzoni, 1998, pp. 737-49.

Considers a shift from the relation of a self with its own place to that with the place of the other as a translation from topology to geometry. Concilio argues that the recognition of the other represents a way out from the logocentric topography of the self. Ovid in *IL* and Gemmy in *RB*, having been translated into a new landscape, acknowledge their own otherness, and they both escape from history into geography.

[39RB] Thieme, John. "'Gossip Grown Old': Mythopoeic Practice in Robert Drewe's *Our Sunshine* and David Malouf's *Remembering*

Babylon.” *European Journal of English Studies*, vol. 2 no. 1, 1998, pp. 27-36. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 31 Aug. 2016.

Proposes *RB*'s revisionist historiography aspect of Australian mythography which has been exploring a plurality of Australianness. *RB* demonstrates how nineteenth-century gossip rapidly becomes a myth and reworks it with Gemmy, who challenges the late Victorian mythologies about race, place, and culture and provides monistic state of Australian society.

-1999-

[40BW] Concilio, Carmen. “The Magic of Language in the Novels of Patrick White and David Malouf.” *Coterminous Worlds: Magical Realism and Contemporary Post-Colonial Literature in English*. Edited by Elsa Linguanti. Amsterdam, Rodopi, 1999, pp. 29-45.

Examines the magic realism aspect of Malouf's language. Concilio argues that Ovid experiences many forms of translation, and he abandons the idea of totality represented by the borders and accepts the infinity of space, an endless exile. Gemmy reveals the coexistence of reality and magic to two children of the settlement which is bound by the words they depend on to name the reality.

[41RB] McCredden, Lyn. "Craft and Politics: *Remembering Babylon's* Postcolonial Responses." *Southerly: A Review of Australian Literature*, vol. 59 no. 2, 1999, pp. 5-16.

Argues that unspeakability of Gemmy and the absence of Aboriginal Australians are viable source of postcolonial understanding, although critics have insisted Malouf's romanticism disregards political problems.

[42IL] Morton, Peter. "Problems of Historicity in David Malouf's *An Imaginary Life*." *Classical and Modern Literature: A Quarterly*, vol. 20 no. 1, 1999, pp. 1-17.

Tackles an unsolved question raised by Heseltine: how much is Malouf's Ovid the representation of the historical figure? Morton indicates that Malouf remains *IL* half fictional and half historical, and doing so Malouf opens up an imaginative space to fill with the opposition of what can be known and what must be imagined.

[43BW] Taylor, Andrew. "Origin, Identity and the Body in David Malouf's Fiction." *Australian Literary Studies*, vol. 19 no. 1, 1999,

pp. 3-14. *MLA International Bibliography*,
www.mla.org/Publications/MLA-International-Bibliography.

Accessed 11 Sept. 2016.

Studies the tendency to understand Malouf's works in chronological view and see as a series of representations of Australian history. Taylor points out the urge to explore and challenge the notions of boundary and of language in *IL* and *RB* in the course of Malouf's eight works.

-2000-

[44*IL*] Anghel, Corina Ana. "Malouf's and Michel Tournier's Sub-Versions of Exile." *Revista De Studii Britanice Şi Americane [B.A.S.: British and American Studies]*, vol. 6, 2000, pp. 9-13.

Illustrates Ovid's adventure as "returning," not "wandering." Anghel explains that through the Child's understanding of the world, Ovid finally starts to exist without being in relationship to the society, and that this passage from "being" to "existence" subverts the meaning of home and exile.

[45*BW*] Bliss, Carolyn. "Reimagining the Remembered: David Malouf and the Moral Implications of Myth." *World Literature Today*, vol.

74 no. 4, 2000, pp. 724-32. *MLA International Bibliography*,
www.mla.org/Publications/MLA-International-Bibliography.

Accessed 20 July. 2016.

Argues Malouf uses myths to explore and explode the limit of human nature, defining myths as human creations to discover and exercise human capacities. Adopting Cassirer's concept of myth, Bliss reads *IL* as a myth about demystifying myths with Ovid's act of mythmaking which eventually leads him to a world without any artificial languages, and *RB* as a myth which lulls readers into a belief that reconciliation in postcolonial Australia is realized.

[46*RB*] Daly, Sathyabhama. "David Malouf's *Remembering Babylon* and the Wild Man of the European Cultural Consciousness." *LiNQ: Literature in Northern Queensland*, vol. 27 no. 1, 2000, pp. 9-19. *LiNQ*, journals.jcu.edu.au/linq/article/view/2571/2525. Accessed 11 Sept. 2016.

Argues that *RB* shows the powerful influence of Western myths of the wild man and Judeo-Christian concept of wilderness, on which the settlers' conception of the Australian landscape and its indigenous people has been constructed. Daly also remarks by juxtaposing the opposite mythologies of nature by European and Aborigine, *RB* shows the reconciliation between them.

[47RB] Griffith, Michael. "William Blake and the Post-Colonial Imagination in Australia." *Literary Canons and Religious Identity*. Edited by Erik Borgman, Bart Philipsen, and Lea Verstricht. Aldershot, England, Ashgate, 2000, pp. 127-39.

Considers, in relation to Blake, that Malouf as a postcolonial author dramatizes a connection with Aboriginal culture as the source of the restoration of the society as a whole in *RB*. Gemmy represents the Blakean acknowledgement of the liberating force of indigenous peoples which whites ignored at their peril.

[48RB] Mitchell, Michael. "Armed Angels: Visible Darkness in Malouf and Golding." *World Literature Today*, vol. 74 no. 4, 2000, pp. 770-77. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 11 Sept. 2016.

Examines Malouf's refusal to choose one world is a transgression of polarity by which he eludes the politics of polarity. In *RB*, the key of the connection between two worlds is the power of imagination, and it is stressed that the choice between two worlds is an impoverishment.

-2001-

[49BW] Ashcroft, Bill. *On Post-Colonial Futures: Transformations of a Colonial Culture*. London, A&C Black, 2001.

Not available as of 13 Feb. 2017

[50RB] Ingram, Penelope. "Racializing Babylon: Settler Whiteness and the 'New Racism.'" *New Literary History: A Journal of Theory and Interpretation*, vol. 32 no. 1, 2001, pp. 159-76. *Project MUSE*, muse.jhu.edu/article/24551. Accessed 12 Sept. 2016.

Examines Gemmy's hybridity further than the previous studies and argues it represents the encounter with a new Australianness, not Aboriginal differences. Ingram says *RB* illustrates the process in which the settlers become indigenous, white-raced, visible, yet still strong, and that this desire to differentiate whiteness is a balancing act without respecting and reconciling with others.

-2002-

[51RB] Brittan, Alice. "B-B-British Objects: Possession, Naming, and

Translation in David Malouf's *Remembering Babylon*." *PMLA: Publications of the Modern Language Association of America*, vol. 117 no. 5, 2002, pp. 1158-71.

Explores the failed act of naming in *RB* comparing it to the historical fact that the naming and recording played an important role to connect the people to the remote England in the time of settling. Brittan argues that Gemmy, who is unable to name and becomes a mere uncertain story at the end, indicates their failure.

[52*RB*] Bulman-May, James. "Alchemical Tropes of Irish Diaspora in David Malouf's *Conversations At Curlow Creek* and *Remembering Babylon*." *Nordic Irish Studies*, vol. 1, 2002, pp. 63-76. *JSTOR*, <http://www.jstor.org/stable/30001474>. Accessed 11 Sept. 2016.

Focuses on Malouf's alchemical (altering) use of the othering process illustrated by Irish identity as convicts and its projection of the postcolonial sensibility in *RB*. Transforming the literature theme of picaresque migration into alchemical arrival of the other, Malouf subverts the notion of center/ periphery and dissolves the empire.

[53*RB*] Delrez, Marc. "The Paradoxes of Marginalization: David Malouf

and the ‘Great World.’” *The Global and the Particular in the English Speaking World*. Edited by Jean-Pierre Durix. Dijon, France, Editions Universitaires de Dijon, 2002, pp. 97-105.

Not available as of 13 Feb. 2017

[54RB] Driesen, Cynthia Vanden. “The (Ad)Missions of the Colonizer: Australian Paradigms in Selected Works of Prichard, Malouf and White.” *Missions of Interdependence: A Literary Directory*. Edited by Gerhard Stilz. Amsterdam, Rodopi, 2002, pp. 309-19.

Argues *RB* interrogates the superiority of the European, the white’s mission to enlighten savage peoples, and that it’s white community, not black one, that needs a salvation. Gemmy and the government are on the opposite ends of a spectrum, and some of the settlers move toward Gemmy’s end.

[55IL] Herrero, M. Dolores. “David Malouf’s *An Imaginary Life*: A Return to the Very Edge of Memory, History and the Multicultural Self.” *Narrativa i història*. Edited by Assumpta Bernal, María José Coperías, and Nuria Girona. Valencia, Facultat de Filologia, Universitat de València, 2002, pp. 37-59.

Explores the relationship between history, autobiography and fiction in *IL*. Herrero argues that the oscillation between historical/temporal and personal/timeless suggests the need to explore and defy the conventional binarism and the very concept of fringe and center, difference, and boundaries.

[56*IL*] Shaw, Narelle. "Experiencing a Wilderness and Cultivating a Garden: The Literary Environmentalism of David Foster and David Malouf." *Antipodes: A North American Journal of Australian Literature*, vol. 16 no. 1, 2002, pp. 46-52. *JSTOR*, www.jstor.org/stable/41957168. Accessed 11 Sept. 2016.

Points out Malouf introduces the idea that landscapes are human construct through Ovid's garden in the wilderness. Shaw argues the representation of the interconnected worlds of human and of nature in *IL* shows the importance of the imagination in resolving the tension between consciousness and environment.

-2003-

[57*BW*] Ramsey-Kurz, Helga. "Lives without Letters: The Illiterate Other in *An Imaginary Life*, *Remembering Babylon* and *The Conversations at Curlow Creek* by David Malouf." *ARIEL*, vol. 34 no. 2-3, 2003, pp. 115-33. *ARIEL*,

ariel.ucalgary.ca/ariel/index.php/ariel/article/view/3849/3786.

Accessed 18 Sept. 2016.

Examines literacy in Malouf's writings and regards his fiction as being founded on a philosophy of human expression and communication through the comparison of three works of his. Unlike the previous ones, this study focuses on the written discourse. Malouf uses literary language to show what lies outside the domain of literacy and confront its limit.

-2004-

[58*IL*] Boldrini, Lucia. "“Allowing it to Speak out of Him’: The Heterobiographies of David Malouf, Antonio Tabucchi and Marguerite Yourcenar.” *Comparative Critical Studies*, vol. 1 no. 3, 2004, pp. 243-63. *Research Online*, research.gold.ac.uk/4270/. Accessed 20 Sept. 2016.

Argues an autobiography is caught between now and then, selfhood and otherness, and that while autobiographical subject desires to transcend this division and gain the wholeness, it simultaneously desires to experience it consciously. Thus, Ovid in *IL* can only realize it through his death, and *IL* shows the desire of an “autography” written by another to bypass “writing I” and “written I” and to let the subject live through death.

[59RB] Mikkonen, Kai. “Catamorphosis, Becoming and Minor Literature: David Malouf’s *Remembering Babylon* as a Deleuzian Experiment in the Culturally Hybrid.” *Discernements: Esthétiques Deleuziennes* [*Discernments: Deleuzian Aesthetics*]. Edited by Joost de Bloois, Sjef Houppermans, and Frans-Willem Korsten. Amsterdam, Rodopi, 2004, pp. 205-21.

Insists Gemmy’s re-crossing of cultural border shows, rather than a process of acculturation, his desire to keep moving and crossing, a notion similar to Deleuzian perception of “becoming.” Mikkonen argues that his transformations are always incomplete, but thus he can be a figure of alliance, and that through Gemmy, *RB* visualizes the coherence which makes a community a cultural entity.

[60BW] Pons, Xavier. “Reconciling Words and Things: Language Allegories in David Malouf’s *Remembering Babylon*.” *Commonwealth Essays and Studies*, vol. 27 no. 1, 2004, pp. 99-110.

Explores Malouf’s preoccupation, in evidence in *RB* and *IL*, to find a perfect language in harmony with reality, in which the

confusing gap between words and things is removed. Although Malouf denies that words and things can be completely reconciled, the conventional nature of language gives itself the flexibility and adaptability to the world.

[61*RB*] Randall, Don. "Cross-Cultural Imagination in David Malouf's *Remembering Babylon*." *Westerly: An Annual Review*, vol. 49, 2004, pp. 143-54. *Westerly Magazine*, https://westerlymag.com.au/digital_archives/westerly-49/. Accessed 20 Sept. 2016.

Traces and summarizes the history of the controversial study of *RB* first, such as Greer ([18*RB*]) and Craven ([4*IL*]), then examines Gemmy's role as to raise, not to solve, questions of identity and difference; he problematizes the understanding of hybridization as a resolution of cultural difference and its antagonism as well. Randall suggests the act of reading *RB* differently itself is its ingenuity.

[62*IL*] Rodda, Brendan. "David Malouf's Language of Reconciliation: Stylistic Patterns in *An Imaginary Life*." *Literature & Aesthetics*, vol. 14 no. 1, 2011, pp. 49-66. *Literature & Aesthetics*, openjournals.library.usyd.edu.au/index.php/LA/article/view/5106.

Accessed 7 Oct. 2016.

Adds the aspect of language of reconciliation to the preceding studies and claims that Ovid's use of language changes reflecting the change of his attitude to the nature. Rodda examines the lexico-grammar in *IL* which displays Ovid's integration with the nature and with himself.

-2005-

[63RB] Sempruch, Justyna. "Philosophical Encounters with Identity: David Malouf's *Remembering Babylon*." *Antipodes: A North American Journal of Australian Literature*, vol. 19 no. 1, 2005, pp. 44-50. *ProQuest*, search.proquest.com/docview/211247520. Accessed 18 Sept. 2016.

Argues that Malouf repeatedly links Gemmy's transgressive and unpredictable identity with the former and present linguistic limits, and that this linkage questions the notion of being as self-consciousness, referring to mainly Heidegger, Derrida, and Levinas. Thus, the incomprehensible self and other cannot be bridged, and as Lachlan does in the end, one has to cope with the dichotomy.

[64IL] Smith, Yvonne. "In the Beginning: David Malouf's *An Imaginary*

Life.” *Australian Literary Studies*, vol. 22 no. 2, 2005, pp. 160-74. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 23 Sept. 2016.

Compares different versions of the memorable scene of the scarlet poppy in the published typescript and several drafts, and, citing Malouf’s comments, concludes that *IL* tends to represent Ovid’s interior perceptions and consciousness as external realities.

-2006-

[65RB] Burrows, Victoria. “The Ghostly Haunting of White Shame in David Malouf’s *Remembering Babylon*.” *Westerly: An Annual Review*, vol. 51, 2006, pp. 124-35. *University of Tasmania*, eprints.utas.edu.au/6499/. Accessed 22 Sept. 2016.

Focuses on the three dimensions of shame in *RB*: the settlers’ shame of being “white-but-not-quite,” being far from the imperial center, which turns into the violence on Aborigines; white social shaming used to construct the boundary between whiteness and Aboriginality; the way the shame becomes a tool of erasing the history of the other.

[66IL] Columbus, Claudette Kemper. "Many-Sided Analogies in Arguedas, Asturias, and Malouf." *Metaphor and Symbol*, vol. 21 no. 2, 2006, pp. 105-20. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 26 Sept. 2016.

Focuses on many-sided analogies in *RB*, which let Ovid access to a reality beyond the customary definition of realism and help him recover mental health. Columbus points out that these analogies are nonliterate, pagan, and foreign to Western thought, which invokes imagistic fluidity (of time), not cultural stability.

[67RB] Dutta, Sriparna. "David Malouf's Exploration of the Problem of Identity: A Reading of *Remembering Babylon*." *Explorations in Australian Literature*. Edited by Jaydeep Sarangi, and Binod Mishra. New Delhi, Sarup & Sons, 2006, pp. 153-69.

Reads *RB* as an examination of the colonial project by a descendant of the original colonizers. Dutta argues that colonizers are also colonized by the old continent in the trial to apply the old standard of judgement and explain the new land, and that Mr Frazer represents a new idea that applies the standard of the old world to accommodate new experiences and develops new distinct identity.

[68BW] Nikro, Saadi. "David Malouf: Exploring Imperial Textuality." *Postcolonial Text*, vol. 2 no. 2, 2006. *Postcolonial Text*, www.postcolonial.org/index.php/pct/article/view/371/811. Accessed 20 Sept. 2016.

Suggests that although it tries to create the other who escapes from the binary of self/other, *IL* shows a subversion of Rousseauistic concept of nature in which human beings find spiritual redemption, and a conventional notion of frontier which asserts narratives of conquest and exploration. In doing so, *IL* stages the language and figurative power of imperial textuality.

Nikro also argues that *RB* is a rewriting of *IL* which succeeds in an escape from this imperial narrative terrain by negotiating the fracturing force of self- and other- understanding, which *IL* only implies.

[69IL] Randall, Don. "'Some Further Being': Engaging with the Other in David Malouf's *An Imaginary Life*." *Journal of Commonwealth Literature*, vol. 41 no. 1, 2006, pp. 17-32.

Argues Malouf's writing style is under a transformation and his characters are hybrid and syncretic, thus this text itself is the

process to communicate the other. Another process illustrated in *IL* is identification through imagination and dreams. Randall remarks that Malouf explores an apprehension of the other, although which is not possible, by his grammar and figurative patterns.

[70BW] Tayeb, Lamia. *The Transformation of Political Identity from Commonwealth through Postcolonial Literature: The Cases of Nadine Gordimer, David Malouf and Michael Ondaatje*. Lewiston, US, Edwin Mellen P, 2006.

Examines the way Malouf connects postcolonial themes with postmodern aesthetics and deals with politics. Tayeb analyzes individual identity formation in relation to the idea of home and the other and communal resistance to imperial hegemony. These arguments are developed under three categories: “man-in-time,” “man-in-consciousness,” and “man-in-language.”

-2007-

[71IL] Bortoluzzi, Maria. “Language and Partnership in David Malouf’s *An Imaginary Life*.” *The Goddess Awakened: Partnership Studies in Literatures, Language and Education*. Udine, Italy, Forum, 2007, pp. 83-97.

Studies the metamorphosis of language from of culture to of nature, from one to divide to one to share. This paper's focus is on the meta-linguistic aspect of the novel-the language refers to itself-and the metamorphosis the narrative undergoes towards a holistic communication, and it argues that the difference between the narrator, narration, and addressee eventually disappears.

[72IL] Loughlin, Gerald. "Found in Translation: Ovid, David Malouf and the Werewolf." *Literature & Theology: An International Journal of Religion, Theory, and Culture*, vol. 21 no. 2, 2007, pp. 113-30.

Explores the nature of human identity in *IL* that one finds him/herself through the process of becoming other existence. Loughlin argues that Malouf shows this by connecting Ovid's last days with a tale of werewolf and illustrating Ovid's and the Child's transformation.

[73RB] Ramsey-Kurz, Helga. "Tokens or Totems? Eccentric Props in Postcolonial Re-Enactments of Colonial Consecration." *Literature & Theology: An International Journal of Religion, Theory, and Culture*, vol. 21 no. 3, 2007, pp. 302-16. *Oxford Journals*, litthe.oxfordjournals.org/content/21/3/302. Accessed 28 Sept. 2016.

Explains that the Western act of recording in *RB*, a totem erected on the foreign land to indicate their territorial claim of it and conceal its illegality, is ironically to show their failure. However, while admitting this failure, *RB* re-visits the scene to ascribe sacredness to the idealistic impulse in the defeat.

[74*BW*] Randall, Don. *Contemporary World Writers: David Malouf*. Manchester, Manchester UP, 2007.

Focuses on the idea of “otherness.” The other is the indispensable agent of our changes, linking *IL* to *Johnno*, the preceding novel. Although Ovid opposed imperial culture before, he experiences himself as a displaced piece of empire during his exile.

[75*IL*] Stanchits, Zoya. “In Search of Spiritual Freedom in a Modern World: Crossing Borders in Fyodor Dostoyevsky’s ‘The Idiot,’ Shen Congwen’s ‘The Border Town’ and David Malouf’s ‘An Imaginary World.’” *Western Humanities Review*, vol. 61 no. 3, 2007, pp. 58-66.

Argues the purpose of crossing borders in *IL* is, as the same as

many people do today, to escape from modern life of the sophisticated civilization and find a peaceful and pure existence on the peripheral. The tension between opposing worlds makes the protagonists' movement through the boundary, and this act reveals the isolation and loneliness common in modern life.

[76*IL*] Tayeb, Lamia. ““The Final Frontier’: Exploring Language and Consciousness in David Malouf’s *An Imaginary Life*.” *Commonwealth Essays and Studies*, vol. 29 no. 2, 2007, pp. 43-54.

Studies Ovid’s psychic and linguistic evolution in relation to Lacanian conception of ego, and reads *IL* as Malouf’s critique of imperial legacies in Australia and suggestion of alternative vision. Tayeb argues *IL* suggests a postcolonial rediscovery of individual and national selfhood through reconciliation with Australian landscape and indigenous people.

-2008-

[77*IL*] Abblitt, Stephen. “Journeys and Outings: A Case Study in David Malouf’s *Closet*.” *Australian Geographer*, vol. 39 no. 3, 2008, pp. 293-302. *Academic Search Premier*, www.ebscohost.com/academic/academic-search-premier. Accessed

27 Sept. 2016.

Insists *IL* is an autobiographical stage of Malouf at which he deconstructs both the metaphoric and lived spaces of the hetero-normative/homophobic closet he's lived in as a homosexual. Ablitt examines the journey of Ovid and the Child as one from the restricted space to the freedom and Ovid's death as the death of that old world.

[78BW] Byron, Mark. "Crossing Borders of the Self in the Fiction of David Malouf." *Sydney Studies in English*, vol. 31, 2005, pp. 76-93. *Sydney Studies in English*, openjournals.library.usyd.edu.au/index.php/SSE/article/view/587. Accessed 29 Sept. 2016.

Considers self-other relation in *IL* and *RB* under three categories: "the animal and the human," "an I and a You," and "the human and divinity." Byron argues that, through the self-other relation which these two works explore, readers can get out of Ovid's consciousness and associate the story with their own world or gain an insight of indigenous people which is only glimpsed in the novel.

[79RB] Dunlop, Nicholas. "'All That Belongs to Absolute Dark':

Mapping Space and Naming Place in David Malouf's *Remembering Babylon*." *NTU Studies in Language and Literature*, vol. 20, 2008, pp. 71-96. *airiti Library*, www.airitilibrary.com/Publication/alDetailedMesh?docid=10183914-200812-201008040039-201008040039-71-95. Accessed 29 Sept. 2016.

Concludes that although *RB* demonstrates the possibility of the conflation between the colonial and indigenous discourses by showing overlapped knowledges, rather than exclusive of each other, it admits that colonialism fails to enter the ideological space where various readings of the land are possible because it essentially tries to suppress all other perspectives to be the only one.

[80RB] Stierstorfer, Klaus. "Antipodean Geographies: Australian 'Translations.'" *Cultures of Translation*. Edited by Klaus Stierstorfer, and Monika Gomille. Newcastle upon Tyne, UK, Cambridge Scholars, 2008, pp. 19-31.

Argues what white settlers did was only to cover the antipodean land with their own view, and that the antipodes (and the ethnic chasm between them) still exist yet invisible to them. Malouf draws the traditional European view of the antipodes and criticize it to

show white responsibility to acknowledge this past and deal with it.

[81RB] Fjellestad, Danuta. "David Malouf, *Remembering Babylon* (1993)." *Novels, Part II*. Edited by Susanne Peters, Klaus Stierstorfer, and Laurenz Volkmann. Trier, Germany, Wissenschaftlicher, 2008, pp. 379-91.

Not available as of 13 Feb. 2017

-2009-

[82RB] Driesen, Cynthia Vanden. "Rewriting Europe: Carey's *Jack Maggs* and Malouf's *Remembering Babylon*." *A Sea for Encounters: Essays towards a Postcolonial Commonwealth*. Edited by Stella Borg Barthet. Amsterdam, Rodopi, 2009, pp. 307-22.

Argues *RB* demolishes the opposite images constructed in colonialist discourse, of Europe as the ideal order and harmony and non-European world as dark and savage place to be civilized. Edward Said already explored the misunderstanding of Others by Europe, but *RB* analyzes the misunderstanding of Europe itself which has not been yet.

[83*RB*] Jones, Jo. "Ambivalence, Absence and Loss in David Malouf's *Remembering Babylon*." *Australian Literary Studies*, vol. 24 no. 2, 2009, pp. 69-82. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 30 Sept. 2016.

Explores the ambivalence of the liberal humanist discourse in *RB*, liberalism sympathetic to the indigenous and the limitation of it, by analyzing the concept of "shared suffering" seen in non-indigenous trauma. Jones argues *RB* criticizes the too-easy reconciliation of universalists and suggests the ideological change will be realized through shared understandings and empathy.

[84*RB*] McGonegal, Julie. "Unsettling the Settler Postcolony: Uncanny Pre-Occupations in David Malouf's *Remembering Babylon*." *Imagining Justice: The Politics of Postcolonial Forgiveness and Reconciliation*. Montreal, McGill-Queen's UP, 2009, pp. 59-85.

Interprets *RB* as an examination of the politics of postcolonial reconciliation, a critique of the settler project of occupation disguised as the discourse of peaceful coexistence. McGonegal argues *RB* illustrates the foreclosure of reconciliation because the

thought of reconciliation itself constitutes a project of reinforcing white ownership and occupation.

[85RB] Selles, Colette. "David Malouf's Haunted Writing." *Fantômes post-coloniaux [Postcolonial Ghosts]*. Edited by Mélanie Joseph-Vilain, and Judith Misrahi-Barak. Montpellier, France, Presses Universitaires de la Méditerranée, 2009, pp. 269-85.

Argues *RB* stresses the heaviness of the "ghosts of history," the origin as a penal colony and convict system's atrocities towards its own people and impact on the indigenous people. Besides the necessity of reconciliation, it also suggests a long and tough way towards it.

-2010-

[86IL] Brady, Veronica. "All That is Solid Melts into Air : Australia's Future?" *Le Simplegadi*, vol. 8 no. 8, 2010, pp. 16-23. *Le Simplegadi*, all.uniud.it/simplegadi/?page_id=649. Accessed 9 Feb. 2017.

Explores two attempts in settling nonindigenous Australians into the land in Furphy's *Such Is Life* and *IL*. Brady sees the former novel as a tension between the self and nature and the latter as

dreams which enables the settlers to live in tune with the universe.
IL shows the way how to “dwell” in the land, not “build” on it.

[87RB] Cowan, Susan. “Exiles in Babylon: Scots in Australia.” *“What Country’s This? And Whither Are We Gone?”: Papers Presented at the Twelfth International Conference on the Literature of Region and Nation*. Edited by Derrick McClure, Karoline Szatek-Tudor, and Rosa Penna. Newcastle upon Tyne, UK, Cambridge Scholars, 2010, pp. 185-195.

Redresses the issue of Scottish identity by focusing on the desire to maintain the duality of their identity as Scots and Australian. Cowan argues that cultural borders can be crossed imaginatively with understanding, and that the possibility of being both Scots and Australian enables the settlers to lead their new life.

[88RB] Murphy, Graham J. “In(ter)secting the Animal in David Malouf’s *Remembering Babylon*.” *ARIEL*, vol. 41 no. 2, 2010, pp. 75-88. *ARIEL*, ariel.ucalgary.ca/ariel/index.php/ariel/article/viewFile/4239/4010. Accessed 5 Oct. 2016.

Examines the function of animals (especially insects) and

speciesism of settlers in *RB* referring to several animal studies. Murphy argues it's Gemmy's nakedness and animal-like smell, which is associated with aboriginality in white perception, that disturbs the settlers, and that colonialism, race studies, and animal studies "in(ter)sect" in *RB*.

[89*IL*] Sestigiani, Sabina. "Silence, the 'Virtue of Speaking': David Malouf's *An Imaginary Life* and Walter Benjamin's *Philosophy of Language*." *Orbis Litterarum: International Review of Literary Studies*, vol. 65 no. 6, 2010, pp. 481-96. *MLA International Bibliography*, www.mla.org/Publications/MLA-International-Bibliography. Accessed 4 Oct. 2016.

Argues Ovid's trial to acquire an ultimate language of silence in *IL*, an attempt to fill the gap between word and world, is an example of Walter Benjamin's idea of *Ursprache*. Sestigiani says *IL* proposes a state of grace only to deny it, and a new consciousness brought at the end is also negated by Ovid's death.

[90*RB*] Pagès, Carles Serra. "Why Should Aboriginal Peoples Learn to Write?" *Coolabah*, vol. 4, 2010, pp. 9-13. *DOAJ: Directory of Open Access Journals*, doaj.org/article/0b773c8438234564832b1ae0eb0dcca6. Accessed 5

Oct. 2016.

Accepts Havelock's argument that the invention of writing increased the possibility of objective thought and adds that at the same time the binaries which would be the basis of colonialist ideology is also created. *RB* shows this role of writing through Gemmy's comprehension of written words.

-2011-

[91*IL*] Otto, Peter. "'Are We the Future of the Past?' Gothic Pasts, Gothic Futures, and Imaginary Lives." *Australian Literary Studies*, vol. 26 no. 3/4, 2011, pp. 86-101. *Academic Search Premier*, www.ebscohost.com/academic/academic-search-premier. Accessed 7 Oct. 2016.

Suggests that the political reading of *IL* to connect the story with Australia's predicament and mythical reading of it to imagine Ovid's last days are not contradictory but complementary to each other, and that this gap between two events enables the third reading about a universal human potential for transformation of the self and other, about a foundation undisturbed by history.

[92*RB*] Tayeb, Lamia. "Tightrope Walker Vision: Something of

Language, Home, and History in David Malouf's *Remembering Babylon*." *Ariel*, vol. 42 no. 3/4, 2011, pp. 333-43. *ARIEL*, ariel.ucalgary.ca/ariel/index.php/ariel/index. Accessed 7 Oct. 2016.

Explores the depiction in *RB* of the attempt to construct "home" in Australia on the principle of communication. The perception of some settlers of Gemmy transforms from a white man gone native to an ideal state of oneness with the landscape, and they, with Gemmy's influence, eventually develop a non-linguistic perception of the land.

-2012-

[93*RB*] Tilley, Elspeth. *White Vanishing: Rethinking Australia's Lost-in-the-bush Myth*. Amsterdam, Rodopi, 2012.

Among other works, Tilley examines the white-vanishing trope in *RB*, stories about white Australians who become lost or disappear into the landscape, which keeps the white Australians locked in the colonial past. Tilley argues, reinforcing Otto's argument, *RB* is a text of white presence realized through black displacement.

[94*IL*] Ziogas, Ioannis. "The Myth is Out There: Reality and Fiction at Tomis (David Malouf's *An Imaginary Life*)."
Two Thousand Years

of Solitude: Exile After Ovid, Oxford UP, 2012, pp. 289-305.
Academia. edu, www.academia.edu/1930633. Accessed 9 Feb. 2017.

Focusing on the death and silence that Ovid feels in *IL*, Zoigas argues that Malouf likens *IL* to Ovid's *Metamorphoses* and transforms a Roman poet into a postcolonial discourse by writing him as a poet and a character in his own poem at the same time.

-2013-

[95RB] De la Vall, Elisa Morera. "Babylon or Jerusalem?: An Inversion of Terms" *Current Tensions: Proceedings of the 18th Annual conference 6-11 July 1996*. Edited by Sharyn Pearce, and Philip Neilsen. 1996, pp. 137-43. *Journal of the Association for the Study of Australian Literature*, openjournals.library.usyd.edu.au/index.php/JASAL/article/view/9480. Accessed 11 Oct. 2016.

Focuses on one of the epigraphs by Blake and explores its function in *RB* to invert "the holy Jerusalem and the wanton Babylon." The terms of Jerusalem and Babylon are the wrong way around for the settlers and Gemmy, but at the end of the novel, Janet represents the coming New Jerusalem.

-2014-

[96RB] Archer-Lean, Clare. "David Malouf's *Remembering Babylon* as a Reconsideration of Pastoral Idealisation." *Journal of the Association for the Study of Australian Literature*, vol. 14 no. 2, 2014. *Journal of the Association for the Study of Australian Literature*, openjournals.library.usyd.edu.au/index.php/JASAL/article/view/9892. Accessed 12 Oct. 2016.

Denies some criticisms of *RB* as idealization of the natural world which neglects the historical violence, and suggests that it redresses the exploitative and idealistic views of human relationships with the natural world. *RB* parodies the notion that nature is a tool of human through its figurative and literal foregrounding of the nonhuman animal.

[97RB] Leane, Jeanine. "Tracking Our Country in Settler Literature." *Journal of the Association for the Study of Australian Literature*, vol. 14 no. 3, 2014. *Australian National University*, openresearch-repository.anu.edu.au/handle/1885/12381. Accessed 12 Oct. 2016.

Reads *RB* among other settler literature as the interface of Black and White and focuses on the function of the represented presence

of the Aborigine. Leane argues that *RB* probes into the settler mind and consciousness while it represents Aboriginal people, and that the narrative poses a question whether being indigenous is a matter of blood or it can be acquired through respect to the original inhabitants.

[98*RB*] Mehta, Julie. "Smelly Martyrs: Patrick White's Dubbo Ushers in Roy's *Velutha* and Malouf's *Gemmy*." *Patrick White Centenary: The Legacy of a Prodigal Son*. Edited by Cynthia Vanden Driesen, and Bill Ashcroft. Newcastle upon Tyne, UK: Cambridge Scholars, 2014, pp. 368-81.

Argues the discomfort associated with the filth, defilement, and horror of *Gemmy* is transformed into an episteme which reveals the savagery of white ideology of the extermination to criticize their lack of morals. *Gemmy*'s death makes him a martyr and glorifies his subversive act and the possibility of transcendence of social difference.

-2015-

No data

-2016-

No data

-2017-

No data

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Egerer, Claudia: [32*RB*], [35*BW*]

Burrows, Victoria: [65*RB*]

[F]

Byron, Mark: [78*BW*]

Fjellestad, Danuta: [81*RB*]

[C]

Colakis, Marianne: [17*IL*]

[G]

Greer, Germaine: [18*RB*]

Griffiths, Gareth: [10*IL*], [19*IL*]

Griffith, Michael: [47*RB*]

[H]

Hansson, Karin: [14*IL*]

Heseltine, Harry: [11*IL*]

Hergenhan, Laurie: [3*IL*]

Herrero, M. Dolores: [55*IL*]

Hiltunen, Risto: [31*BW*]

[I]

Indyk, Ivor: [20*IL*]

Ingram, Penelope: [50*RB*]

[J]

Jolly, Roslyn: [6*IL*]

Jones, Jo: [83*RB*]

[K]

Kavanagh, Paul: [25*IL*]

[L]

Laigle, Geneviève: [21*IL*], [29*RB*]

Leane, Jeanine: [97*RB*]

Lindsay, Elaine: [36*RB*]

Loughkin, Gerald: [72*IL*]

[M]

McCredden, Lyn: [41*RB*]

McDonald, Avis G: [9*IL*]

McGonegal, Julie: [84*RB*]

Mehta, Julie: [98*RB*]

Michel-Michot, Paulette: [29*RB*]

Mikkonen, Kai: [59*RB*]

Mitchell, Michael: [48*RB*]

Morton, Peter: [42*IL*]

Murphy, Graham J: [88*RB*]

Murray, John: [36*RB*]

[N]

Neilsen, Philip: [12*IL*]

Nikro, Saadi: [68*BW*]

[O]

Otto, Peter: [22*RB*], [91*IL*]

[P]

Pagès, Carles Serra: [90*RB*]

Pati, Madhusudan: [26*IL*]

Perera, Suvendrini: [27*RB*]

Pierce, Peter: [28*RB*]

Stanchits, Zoya: [75*IL*]

Pons, Xavier: [60*BW*]

Stephens, John: [13*IL*]

[R]

Stierstorfer, Kaus: [80*RB*]

Ramsey-Kurz, Helga: [57*BW*], [73*RB*]

[T]

Randall, Don: [61*RB*], [69*IL*], [74*BW*]

Tayeb, Lamia: [70*BW*], [76*IL*], [92*RB*]

Rodda, Brendan: [62*IL*]

Taylor, Andrew: [15*IL*], [43*BW*]

[S]

Thieme, John: [39*RB*]

Selles, Colette: [85*RB*]

Tilley, Elspeth: [93*RB*]

Sempruch, Justyna: [63*RB*]

Tulip, James: [33*RB*]

Sestigiani, Sabina: [89*IL*]

[W]

Shaw, Narelle: [56*IL*]

Whittick, Sheila: [37*RB*]

Smith, Yvonne: [64*IL*]

[Z]

Spinks, Lee: [30*RB*]

Ziogas, Ioannis: [94*IL*]