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This volume represents the first collection of scholarly essays on Shirley Hazzard's work. Following on from Brigitta Olubas's monograph on Hazzard (2012), the uniqueness of this collection is made all the more surprising by the depth and richness each essay finds in Hazzard's writing. There is, as Olubas makes clear in her introduction, much to be considered in the wide-reaching body of work Hazzard has given us. Olubas reminds us, in her opening, of the honours Hazzard has been awarded—the US National Book Award (2003) as well as the Miles Franklin (2004), both for *The Great Fire* (2003)—as well as the depth of her work in crossing genre, stylistic and cultural frames of reference, even time. The immediate motivation of the collection is thus to 'initiate . . . this overdue conversation' (ix). The essays within do attempt to cover a large part of Hazzard's oeuvre. Broken down into five parts, the collection considers each of Hazzard's four novels in detail, touches on some of her other writing in short stories and memoir, and offers two beautiful and highly enjoyable biographical accounts of Hazzard's writing life.

Several themes emerge across the five parts. While each essay is independent, when read together they bring to the surface questions such as that of how we construct the nation in literary criticism. Part of what makes Hazzard so fascinating, and this is something which has perhaps contributed to the lack of sustained scholarly attention up to this moment, is the difficulty created by her status as truly cosmopolitan, and the consequential scope of her writing across and between the reaches of the globe. As an author, she is challenging to define—Olubas describes her as a 'critical conundrum' (ix). The biographical essays of the final part—'The Transit of Shirley Hazzard' by Jan McGuinness and 'Meeting Shirley Hazzard' by Martin Stannard—offer a significant context for Hazzard's work in elucidating the 'geographical coordinates' (xii) of her life, signposting locations familiar to her readers—Sydney and Manhattan, Italy and especially Naples, Hong Kong, New Zealand. In illustrating Hazzard's connection to these places, these two essays draw together a concern in defining nationality which has been building across the text. Between Olubas' introduction and this final part, the collection positions Hazzard as an author of world literature as much as an Australian author, and asks exactly what this might mean.

These ideas are openly confronted in several of the essays. Brigid Rooney's "'No-one Had Thought of Looking Close to Home": Reading the Province in *The Bay of Noon*' looks 'for the trace of the antipodean province' (41) in reading the topography of Hazzard's Naples. She examines the province as an absent presence that summons 'the lost face of home' (41), a 'repressed, generative site' (41) which qualifies the encounter with place. In doing so, she argues that the landscape of the city makes manifest its 'shaping negatives' (52), offering an experience familiar to the Australian reader in its preoccupation with 'the lost places of the past, . . . the lost sources of the self' (52). In acknowledging Hazzard as Australian, and yet allowing Australia to exist as exterior, elided and repressed in her reading of the text, Rooney explores not only how nationalism can influence a writer's process but also how it might be read, how it is actively created in a reading. Nicholas Birns's essay links her UN fiction—the short stories of *People in Glass Houses* (1967), in particular—to what he describes as the 'residual and resolute Australian aspect to her fiction' (111). Birns connects Hazzard's stories

with her politics, suggesting that her satire is at its fiercest when born of a disillusioned hope for a greater ideal. His essay weaves through her engagement with both the local and the global, underlining her cosmopolitan vision from within her national and political self-definition as Australian.

More broadly, beyond questions of the national, several essays give detailed attention to the sense of place and the depiction of landscape in Hazzard's writing. Fiona Morrison's and Sharon Ouditt's essays both offer detailed readings of place in *The Evening of the Holiday* and *The Bay of Noon* respectively. In her essay, Morrison connects Sophie's affair to a tradition of pastoral elegy to examine the scene of her 'apprenticeship' (14)—of love, loss and the feminine, in part through her relationship to her aunt, Luisa. This reading draws Hazzard's novel into a much broader literary context, and allows for expansive analysis of the landscapes presented. Morrison underlines beautifully the sensation in *The Evening of the Holiday* of 'the enlargement of experience' (21) gained in interaction with 'the beautiful and the ambiguous' (21). This is of course a feeling also experienced by the reader in engaging with Hazzard's prose. In discussing the representation of landscape thus, this essay uses Sophie's growth as a character to underline the reading experience. Ouditt's approach differs significantly, offering a second perspective to take up. She examines the setting of Naples through Hazzard's experience of it, and essay-form representations of it in *The Ancient Shore* (2008). The sense of place Ouditt picks out is one of deep involvement through time—she sets the act of perceiving Naples for Hazzard as 'something that was to take place over decades, through vacillations between immersion and distance, repetition and synopsis' (57). This is a concept Ouditt reads through the depiction of Naples in the text, engaging with the viewing of the city as a shifting phenomenon, one which 'departs from conventional views' (58). The shift in Jenny as a character is read as linked to this mutable viewing of space.

Several essays envisage place through highly specific contexts. One example can be found in the intertextual play between sources in Lucy Dougan's 'Another Journey to Italy: *The Bay of Noon*.' Examining Hazzard's Naples through a chain of reference stretching from James Joyce's short story 'The Dead' via Roberto Rossellini's film *Journey to Italy* (1953) to *The Bay of Noon*, Dougan marks the ongoing exchange between competing forms of expression in the novel, their 'different capabilities to respond to what might be called the trauma of time in postwar Europe' (31). She notes in particular the dynamic between stillness and animation, reading Hazzard's Naples as a city of survival, one which offers unexpected possibilities—'a space which promises transformation' (39). A similar emphasis on trauma is taken up in Gail Jones's essay, 'Glasses and Speculations: On Hazzard's Transits.' This beautifully written essay considers 'the centrality in Hazzard's work of vision as errant knowing' (65), producing a detailed reading of *The Transit of Venus* which uses the running metaphor of Tristram Shandy's 'Momus glass' (Sterne, 2012: 1.64) to illustrate a tension between seeing and vision, the collision of human bodies and invisible forces, including the 'intolerable cruelties' (76) of the post-war world. Building on this recognition of trauma, Robert Dixon's essay reads *The Transit of Venus* in the context of the emergence of trauma studies as a distinct field in literary and cultural criticism. In 'returning to "the scene of the crime"' (82), Dixon links the process of re-reading, (and the depth of vision, the revelation of detail it provides), to the trauma instigated by violence in the novel, that of the bombing of Hiroshima, the murder of Victor Locker and, he argues, Ivory's seduction of Caro Bell. Like Jones, Dixon argues that the novel holds at its centre a question of seeing versus understanding, but Dixon aligns this to the concept of ethical responsibility as located 'in the proximate scene of the face-to-face' (87). The prolepsis of the novel, he suggests, is as challenging to the reader's vision as the central traumas of the novel are to the characters—traumas of which, as instances of narrative 'disturbance' (91), the prolepsis is in a way symptomatic.

A second theme which emerges across the writing of the collection is that of time. Once again, this is reflected in the organisation of the collection, as the first three parts move in chronological order across Hazzard's first three novels—*The Evening of the Holiday* (1966), *The Bay of Noon* (1970), and *The Transit of Venus* (1980). The fourth part, however, couples her early writing in short story form with her final novel, *The Great Fire* (2003), and thus interrupts the direct chronology. In building a narrative of Hazzard's oeuvre, time is not allowed to rest as linear. A concern with narrative time circles through many of the essays as well. The very first essay, John Frow's 'Future Anterior: *The Evening of the Holiday*,' centres his discussion round the manner in which the conclusion of the novel is forgone. In describing it as thus taking up a 'temporality of the future anterior' (10), he explores the paradox of a disappearing present, one 'experienced . . . as though it were a past to be remembered' (10), and thus ceasing to exist 'except in so far as it will be remembered' (10). This notion of time could be taken up in relation to much of Hazzard's writing, and as an opening to the collection offers a nuanced sense of Hazzard's manipulation of time in her work. Several essays build on these ideas. Ouditt in particular argues for the entanglement of time through Hazzard's Naples, one which 'represents time, at its most untidy, chaotic, repetitive and long' (61). Dougan's essay, as noted, picks up on moments of 'radical disordering of time' (32) symptomatic of the subliminal trauma experienced both by Naples as a place and Jenny as a character. Her reading of the moment Jenny gets lost in the city illustrates the instability of the narration and links it to the play between forms, photographic and written. In 'The Mid-century Method of *The Great Fire*,' Claire Seiler considers time in the context of writing. Seiler describes the novel as 'a distinctly mid-twentieth-century meditation on forms and experiences of suspension' (100). In situating the novel within its reception, however, she examines the concept of time in a much wider context than that of a purely narrative discussion, seeing in it a critique of a generation of literary works, problematising suspension as a 'powerful trope' (103) in a wider genre.

On the whole, then, the greatest strength of this collection is in the interaction between these essays, the manner in which they meet to explore complex themes within Hazzard's oeuvre. Even when covering similar material—for example, the use of the scene wherein Sophie escapes the crowds through the Duomo in *The Evening of the Holiday*, discussed by both essays in the first part of the book; or the scene at the Herculaneum in *The Bay of Noon* in two of the three in the second part—the readings layer upon each other to give a more intricate sense of the complexity inherent to Hazzard's writing. Each of the readings, while sympathetic, carries unique interpretations of the novel. The minor points of difference serve once again to highlight Hazzard's interest to the reader and the merit of critical attention to her work. In this way, despite the enormous scope of the collection as a whole, the understanding of each novel which emerges in reading the collection is subtle and delicate. This is a highly enjoyable read. The aim of the collection, to inspire further discussion of Hazzard's work, is certain to be achieved.

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