

While Hospital's narrations and characters in *The Last Magician* focus upon borders and separations (abysses) between city and its discarded bodies,¹⁷ her writing of the quarry and Sydney's 'city proper' attests also to their mutual permeations, co-constitutions, interdependencies and entanglements, and to zones of contact in which another city entire is made. We read that it is believed homeless people began the quarry, though it might also have been *city* people displaced by inner-city insurance cost increases: 'No one knows' (86). It is a dynamic space, with no clear beginning or end; 'far larger than appears on the map' (95); and with 'miles and miles of intestines winding below' (100) the surface. Privileged people fear the quarry's continuous expansion. Fu Hsi-Charlie observes it 'growing, imperceptibly, relentlessly, inch by inch' (99); the tunnelled trajectories of the disenfranchised entangling themselves with the *city proper*: the quarry 'brushes us like cobwebs' and deals 'glancing blows' (95). The official city senses the quarry's subterranean 'seepage' (100) into city imaginary and city-making. 'Containment' (99) is an empty policy claim, and transversal flows between official and quarry Sydney are denied but not deniable. Trying to map and understand the quarry in his search for Cat, Gabriel observes that 'Things are more tangled up than anyone knows. The quarry props up a lot of walled gardens' (313) both materially and economically.

Hospital's Sydney *proper* and quarry interweave and co-constitute the city. Lucia-Lucy wonders, in this regard, 'Where else [but Sydney] is the membrane between manicured lawn and quarry so wafer thin' (370). Charlie's Place—a brothel and bar existing in what Lucia-Lucy calls 'the combat zone between city and quarry' (86) is one of the contact zones where city life arises in the *mixing* of quarry people and establishment people. Charlie's Place makes the city assemblage visible: it is 'the place to be seen' (87). We read that:

all strata and creeds and colours used to mix at Charlie's Place (well, not such a great range of colours, to be scrupulously accurate; for certain reasons, for certain—what shall I call them?—historical reasons, persons of darker persuasion were always under-represented, at least on the ground floor where the pub and the restaurant were). Still. The mix was decidedly eclectic, for that was one of the dispensations attaching to outsiders, a general moratorium on the rules. (85)

While Hospital's narrator alludes, here to the Indigenous peoples displaced and exploited by city-making, I confine my analysis to stories of *mixing*: of quarry people with lawyers, judges, politicians, media people, and the 'anti-establishment establishment' (86). Fu Hsi-Charlie, Gabriel, and Lucia-Lucy are among that mix. The Sydney elite's demand for flesh and sex produces and preserves the lives of prostitution we find in the quarry. Judge Robinson Gray denounces the moral depravity of what goes on in the quarry's dark places. However, as Sonny Blue, his desires and acts reproduce this state of affairs. All of Hospital's main characters exist on both sides of the supposed lines between city proper and quarry. Indeed, we might read them as always-collective subjectivities, rather than split or separable. Like the city, Lucia-Lucy, Fu Hsi-Charlie, and Robinson Gray-Sonny Blue construct facades to fit their changing surrounds but they cannot discard their other histories, relations, and selves, whatever they might claim or wish.

The quarry and city proper have always been bound together and interdependent, as are the lives of their inhabitants. While the quarry is an underground world, it is a product of city-making and it progressively infiltrates the body of the official city via its ever proliferating and expanding tunnel networks. Hospital generates a sense of this proliferation via Lucia-

Lucy's observations of the multiplying bodies in one of Charlie's photographs, and the photograph's title—*The Descent into Sydney*—re-affirms the inseparability of quarry and official city:

He descends. Down, down, down, past the honeycombed pitface, how many caves per circle, how many bodies per cave, how many new tunnels per body if each has a hammer and a trowel and one little, two little, three little, four, five little, six sticks of quarrymade dynamite, seven sniffs of glue, eight of smack, nine hypodermics, ten tokes of dynamite crack? (102)

Hospital encourages readers to encounter and imagine urban lives across more existential registers, rupturing the false boundaries of the hygienic, wealthy, civilised, striated city. Quarry and city proper identities are hybrids, or assemblages that do not easily conform with, and are not immediately capturable by, capitalism, nor are they defined by monetary exchange values. The quarry people, as well as those who traverse quarry and official city, exceed 'the functional logic of the city [proper]' (Horvath and Maicher 42). The quarry shapes lives differently and shapes different lives. Bodies experience other durations, with only 'Three years . . . till snuff-out time' (37) for quarry inhabitants. Other intensities flow and powers of living are transformed. We read, for instance, Lucia–Lucy's experience that 'Already we have a whole new range of underground hearing. . . . We read the dark. We decode it and swim in it so naturally that when I wake I feel for mutations: webbing between my toes, fur, gills' (18). A sense of collectivity and care is nurtured that differs from *proper Sydney*: 'All this love, this communion. It's very scarce above ground' (20). Bodies traverse one another and subjectivities become collective: 'we can dolphin about for hours in the ocean of I-am-you, you-are-me. Sometimes not' Lucia–Lucy tells us (20). We might begin to wonder where the ethical heart of the city beats and where existential freedom lies, when Lucia–Lucy tells us that the quarry is a realm in which 'all my possible lives' can be lived (21).

Hospital's city is not just streets, harbours, bridges, manicured gardens, and sunlight; it is also tunnels, ladders, underground honeycombs, wasted architectural shells, mud, and darkness. The quarry arises from, and expresses a freedom from capture by, dominant state, city, and civilisational apparatuses. To some it exceeds civilised ways of living, hence the desire to blow it up. However, the quarry attunes us to flows of intensities in new directions and these flows—burrowing into and transforming the 'city proper'—gesture toward the agency of what lies beyond the official city, and to the permeability that the privileged find too disturbing to admit. Through it, Hospital offers a different urban cartography and geography: an unmappable, unfathomable city inhabited by those whom the 'city proper' works to exclude *and* yet are found to be always-already members of it. It is not evocations of borders and abysses that carry the only potency as literary contributions to urban imaginaries, it is also Hospital's image, via Lucia–Lucy, of the 'hand inside a glove, like two spoons spooning' (21).

Conclusion

How urban imaginaries are assembled informs what they can do, what other bodies can do, and, consequently, what cities can do. Wright and Hospital contest the bodies that participate in urban imaginaries, and they contest the practices of city-making by making visible more of the relations, bodies and acts involved in urban assemblages. By writing the irreducible relations between those deemed to be included and those deemed to be excluded, rather than

fashioning hermetically sealed, separate realms, they affirm the possibilities for different urban imaginaries and city-making.

As interventions in the productions of urban imaginaries, *The Swan Book* and *The Last Magician* are ‘disruptive . . . to the spectacle and performance’ (Petty, ‘London spikes’ 71) of the city as site, space, and process of successful capitalist-colonisation. Wright and Hospital’s literary cities are neither stable nor enduring. Nor are they places of security, hygiene, efficient urban metabolic processes, elevation, and smooth movement. They do not arrive at some imagined metabolic homeostasis or climactic state of human civilisational harmony. There is no *pure* city to be preserved and protected, and none to be built. The banishment and violent erasure of difference is not a durable option. The city cannot assert a centre for anything more than a short moment, but it can attend to its contact zones, its urban contagions, to where city-making occurs, and to the effects of the decisions made in these contact zones and in these city-making actions. Wright and Hospital write their literary cities across multiple existential registers (human and more-than-human) and in doing so, they emphasise the precarious and vital truth of variation and divergence that dominant urban imaginaries and presumptive city-makers may ignore, try to hide or displace. These literary cities are more-than-human assemblages of diverse participating bodies (inhabitants) in relation, and their qualities and capacities are never finalised.

Wright’s and Hospital’s novels resist the displacement of unhomed, homeless, and excluded bodies from processes of city space production. What a city can do is not solely a function of what its privileged bodies can do. City-making exceeds the elite, the human, and the sentient. Readers can imagine other city trajectories and other trajectories amid the city: not smooth, uninterrupted progressions, necessarily, but contagions: ‘relations not just of stability and rigidity, but of excess, flux, and transformation’ (McFarlane 654). ‘[U]rban actors, forms, or processes,’ as McFarlane argues elsewhere, ‘are defined less by a pregiven definition and more by the assemblages they enter and reconstitute’ (653). In particular, homelessness does not just function as the designation of an ‘unsanctioned form of difference’ (Petty, ‘London Spikes’ 73); it is at the same time a series of assemblages involved in urban productions (Lancione). Hospital’s quarry people and Wright’s street sleepers and Indigenous women attune us to other city-becomings, to other things that a city can do via other knowledges, modes of connection, apprehensions of interdependencies, and ethical and empathetic acts. The poor, the *surplus* bodies, those deemed to be a threat, are no less capable of care than others who deem themselves to be producer-defenders of the virtuous city for their *public*.

These inclusive literary cities—inhabited by the poor, the homeless, and the displaced—function *because of*, not in spite of, their permeability and the exteriority of their unavoidable relations. Their inclusiveness carries a health which has to do with nurturing capacities for transformation which do not comply with capitalist-colonial imaginaries and, therefore, may not continue as cities along the same trajectories that produce our present socio-ecological crises. Capitalist-colonisers are not the only ones with city visions; they are not the only city-makers. Cities are processual things-in-the-making, arising from interactions of different space-times (McFarlane 664), such as those of the quarry and of official Sydney, and those of western colonisers and Indigenous peoples and country. Wright’s and Hospital’s cities-in-the-making express the truth of variation and difference—the ‘ongoing spatiality of translation and mutation’ (666).

Wright and Hospital encourage readers to experience the affirmative potentials of embracing divergence: the potential for multiple ‘cities’ to become, including worlds made by those who have been excluded from *civilised* society. In *The Swan Book* and *The Last Magician*, we find other cities—though we may not even call them cities—other civilisational, relational articulations that exist alongside, remain unactualised in, are actualised by, intersect with, and transform what we try to reduce to the city. They are often unliveable. These are, to adapt Claire Colebrook’s words, ‘other worlds and other forms of existence still existing in the present, regardless of their functionality or feasibility for our future’ (452). In offering other worlds that run alongside and through the imagined capitalist-colonial city, Wright and Hospital offer readers opportunities to think beyond the city as a mode of preservation of certain ways of human life, and to reassess those ways of life as perhaps ‘not worthy of our care’ (453).

NOTES

¹ This paper was inspired by and owes a number of debts to Emily Potter and the ideas and arguments she shared with me from her forthcoming paper on urban planning, urban imaginaries, colonial violence inflicted upon Indigenous ontic and epistemic practices and bodies, and the value of Indigenous stories as resources for resilient place-making.

² Liveability (The Economist Intelligence Unit) references annual comparative ratings of cities against criteria that do not include measures of inequality, poverty, or homelessness.

³ Bender and Cinar’s list includes maps, business transactions, films, art, eating habits, novels, talk, stories, official discourse, monuments, statues, architecture, residential projects, urban planning schemes, newspapers, schools. I would expand this realm of bodies to include the more-than-human.

⁴ By ‘ethically,’ I mean a Deleuzian immanent ethics, not referencing transcendent values or rules but evaluating actions on the basis of whether they limit or increase a subject’s (human or more-than-human) powers of living and, consequently, whether they open life out to the new.

⁵ These arguments are derived from Emily Potter (‘Contesting’) and from a paper I co-authored with Potter, entitled *Making Cities: The Anthropocene, Climate Change, and Literary Contributions to Urban Imaginaries*, which is currently under review.

⁶ For an exploration of the violence, denial and exclusion accompanying and expressing the colonial imaginary in Australia, its relationships with Indigenous onto-epistemologies, and its effects upon Indigenous well-being, see Potter (‘Contesting’).

⁷ See Bender and Cinar; Gandy; Yusoff and Gabrys on this topic.

⁸ See Potter (‘Contesting’) for an extended discussion of this point. See also Kwaymullina et al. (8–9) and Graham (72) on stories.

⁹ Kwaymullina et al. (2013, 4) and Christie’s (2015) perspectives on Yolnu knowledge practices inform this overview.

¹⁰ Lefebvre’s focus was the working class.

¹¹ See McFarlane, and DeLanda (‘Society’ and ‘Theory’) on cities and assemblage.

¹² See, for example, Amin and Thrift on infrastructure.

¹³ See Rickards et al. on cyborg cities (1526).

¹⁴ I note that in *The Swan Book*, Warren has the swamp blown up.

¹⁵ As is Hospital’s quarry (16, 295, 324, 332, 374).

¹⁶ A point Potter (‘Contesting’) makes more broadly with regard to urban planning.

¹⁷ See Clark on Hospital’s attending to ‘the extremes of city life’ (108).

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