

Literary Walkabouts: Contemporary Australian Writers on Their European Experiences

It is amazing to see just how much travel writing, writing which does not exclusively belong to this sub-genre of “creative non-fiction”, and also how many non-Australian settings with emphasis on European and Asian ones there are in recent contemporary writing. This fact certainly speaks about a certain preoccupation or downright trait in the Australian national character. Perhaps, it is a reflection of a particular condition of being down under, derived from “a tradition of colonialism and post-colonialism; from geographical location, both a deterrent and a spur; from post-Romantic literary tradition, coinciding with the early years of white settlement; and from the universal lure of ideas of travel, never more flourishing than at the present” (Hergenhan, Petersson xiii).

Tourism is an increasingly global phenomenon to some extent shaping the physical reality as well as the spiritual world of the people involved in it. Within this globalization process, with the prospect of “cyber” travel, there is, however, always a particular “national” experience of the country of destination that a traveller has and puts into words, experience which is typical and conditioned by specific socio-political and cultural circumstances of development. Some travellers, and one must distinguish between travellers and tourists, the latter of whom are generally more passively acquiescent about the target country and its culture, are fascinated by the development of jet travel, which enables to cross “in a few hours the same distance that cost Marco Polo years of his life” (James 48) and, perhaps, did away with “the tyranny of distance”. Others again find that “air travel and the mass movement

of world tourism has so homogenised the globe... that the ambition to “experience” cultural difference or to “explore” the foreign is futile. “Escape” is impossible: rampant Western commercialism has despoiled the world” (Gerster 354). Paul Fussell has thus drawn the limit between exploration (which was a form of colonization), travel, and tourism (a new form of spiritual as well as economic colonization?), according to which Australian *literati* are mostly travellers and rarely merely tourists or explorers:

... the explorer seeks the undiscovered, the traveller that which has been discovered by the mind working in history, the tourist that which has been discovered by entrepreneurship and prepared for him by the arts of mass publicity (Fussell 39).

In the light of artistic suggestiveness and socio-cultural accuracy the predominant accounts by Australian writers of fiction (and creative non-fiction) are discussed (poems are to be dealt with separately), accounts based on their various European experiences and ways of representing them in the book *Changing Places: Australian Writers in Europe* published in 1994. It represents a bold attempt to put some order into and to make a representative selection of the increasingly more abundant travel writing produced by Australian writers, essayists and journalists over the past three decades or so. Of course, it is one thing to look at these writings as documentary texts having a certain socio-historical merit, and it is another to try to see in them and assess them as artistic texts that appeal to readers all over the world, regardless of their interest in things Australian. Frankly speaking, these texts are in some ways perhaps even more interesting to a European than they are to an Australian, for individual European nation(alitie)s may see themselves in them through the eyes of “outsiders”, detached observers who, in turn, try to recapture something of their own and

European past or present in various European locales. Many of the selected texts are artistic to the extent that they do, in fact, have the appeal of artistic universality, which transcends the borders of time and place as far as readership is concerned. Regardless of a specific topic described, they enable some sort of identification of the reader with his/her own experiences while abroad and feelings connected with it, such as homesickness, demystification of certain topoi, illusions nourished about various *genius loci*, ways of behaviour and lifestyle, cultural shocks, myths about a certain country that die hard, etc. In his description of what he calls the "Australian tourist novel", for example, Graham Huggan speaks of some sort of "shame" in travellers who are aware of the fact that they themselves are very much the cause of cultural degradation (especially in Asia) caused by mass tourism (Huggan 170-71). Could we speak about the same phenomenon in Europe, in the places of traditional "cultural pilgrimage" that are each year swarmed by visitors from all over the world?

Much has been written about the various aspects of a "literary travel", from the imagological implications of Europe in Australian literature (cf. Petersson 1990; Bader 1992), to the examination of the concept of Australian "literary geography" (cf. Leer 1991). Whole conferences (Jurak 1983) and books have been dedicated to the description of individual European perspectives of Australian literature (Capone 1991; Maver 1997), however, few anthological books of selected writings in one way or another connected with travel, departure and/or arrival, have so far seen the light of day as is the case with the book under scrutiny. One of the early attempts was an anthology *Australians Abroad* edited by Charles Higham and Michael Wilding way back in 1967 (Higham & Wilding), which did not include poetry. Another much more recently published anthology is *On the Move: Australian Poets in Europe*, which, in contrast, features exclusively verse and came out only in 1992. The editors of the book *Changing Places* point out in

the extensive introduction that they used the term “travel writing” not to refer to a separate genre, but in an embracing sense, to suggest the differences rather than elide them in order “to include representations of encounters of various kinds, direct and indirect, with another land and culture, written in various genres and discourses - fiction, poetry, nonfiction, journalism, autobiography or “life writing”, interviews, guides, notebooks and so on” (Hergenhan, Petersson xiv). This study is concerned solely with the predominant number of the items of fiction in the book, since the poetry included in the book is, more fittingly, dealt with in an essay elsewhere together with Geoff Page’s verse anthology *On the Move: Australian Poets in Europe* (Page 1992).

The reason editors concentrated on the last thirty years of travel writing is, they claim, in that Australian writers have during this time left “fingerprints” on their perceptions of other peoples and cultures. The editors observe that the fixed ideas of Australian nationality have recently broken down and opened up new possibilities in literary representation also under such influences as the Vietnam protest years, the rise of feminism and multiculturalism. European history, myths and the Australian “history of ideas”, as the trendy scholarship would have it, is thus being rewritten and this also has contributed to the reworking of Australian self-definition. Stereotypes have been undermined, such as, for example, the one about Europe representing the cultural cradle, and, on the other hand, Australia as the Great Emptiness on the fringe, far away from the central (imperial) British Heart. Editors hasten to stress that the very notion of a “centre”, especially a fixed one, is rapidly changing. Without aiming at an equal representation of individual European countries, the selection of these largely autobiographical fictional texts is, nevertheless, largely representative of the changes that have taken place in the outlook and perspectives of Australian writers on their “literary

walkabouts” in Europe as a specific (and somewhat typical) form of their literary inspiration.

There are four large groupings of texts in the book, each depending on the objective and/or mode of travel. The first one focuses on travel and expatriation, the second on the rituals and conventions of travel, the third on the heritage seeking and cultural pilgrimages, and the fourth one concentrates on the political climate as reflected in travel writing. There is also a valuable list of sources for each individual text published in the book, which enables further research. One of the underlying ideas one can sense in all of these writings is that there has been a great development in seeing Europe and consequently also Australia differently since the 1960s, when Australia seemed a culturally backward and arid place and the sole alternative seemed expatriation, and the more recent times when Australia does not seem such a bad place to live and to write in any more. What’s more, at present repatriations frequently even take place and Australia is itself becoming a “destination” for Europeans. Feminist theory and women’s writing has likewise left an indelible mark both on Australian travel writing and its gender-shifting of perspectives. The editors thus also set out to answer perhaps “the hardest question of all” (Hergenhan, Petersson xxvi) whether there is a noticeable difference to be detected between male and female travel writing in its representation of Europe. They suggest the question was successfully addressed by Jane Robinson in her seminal book on travel writing by women *Wayward Women: A Guide to Women Travellers*:

Throughout the centuries spanned by this book, men have been setting out for the world with some definite purpose in mind, with reputations to forge and patrons to please, and their written accounts have been dedicated to tangible results. Women, whether travelling by choice or default, had for the most part no such responsibilities: they left the facts and

figures of foreign travel to the men, and dwelt instead on the personal practicalities of getting from A to B, and on impression (Robinson ix-x).

The anthology of travel writing *Changing Places: Australian Writers in Europe*, of which only some of the most representative texts will be mentioned here, includes texts based on travel experience as expressed in fictional and non-fictional accounts. In many cases they are auto- or semi-autobiographical, which means that this travel writing may also be labelled as recently very popular literary autobiography with all of its distinctive genre features. Some authors describe “cultural travelling”, pilgrimages to places known from (high) art and literature, others again involve the traveller in some kind of “learning” process which enables him/her to arrive at a new understanding of the culture observed and of their own, or they can entail a social or political insight and the awakening of the traveller to problems of gender, ethnicity or truth about one’s own relationship with a partner.

In the first section of the book titled “Travellers, Tourists and Expatriates” Charmian Clift speaks about her life in Europe, in Greece, where she spent ten years, mostly on the island of Hydra, with her children (among them the later author Martin Johnston) and husband who also was a writer and journalist George Johnston. After fourteen years away from Australia they both suddenly started to get homesick and decided to go back to Australia. In her description of the much-visited Greek island of Hydra she ironizes the mystique of an expatriate type living there, not necessarily an Australian, a “nomadic tribe of young men which moves across Europe with the changing seasons on a defined trail” (7), consisting of “Europe-sick boys” (9), who yearn for the Europe of Gertrude Stein and Scott Fitzgerald and who already are lost or in order to get lost “again”:

Between Europe and Australia

Their faces have an expatriate anonymity also - interchangeable faces - weary, young-old, vaguely unhealthy under the sun, and their eyes, like Sykes' eyes, have the same dreadful centre of purposelessness. They all speak very good French and have a smattering of Italian and Spanish and German and Arabic; they have all met Rilke's wife or Utrillo; they lived next door but one to Wystan Auden on Ischia or Dali on the Costa Brava; at Majorca one summer they had the opportunity to work with Robert Graves... they have read the reviews of the latest books and the latest plays, and talk knowledgeably about action painting, erotic symbols, psychosomatic disorders, the doctrines of nihilism and existentialism, and collage (8).

There are several more accounts dedicated to Greece, to its sense of community, family life, its intimacy and reliability, which is seen in dichotomic terms both as a cradle of European and also Australian culture and as a banal polluted and materialistic modern world, by Martin Johnston, Patrick White, Gillian Bouras, Beverly Farmer who spent in Greece three years and drew on her experiences there in several short story collections (e.g. *A Body of Water*). Many did leave in the fifties and sixties but, as they claim, would not leave today. Bouras, for example, who is an Australian expatriate living in Greece (*Aphrodite and Others*, 1994) speaks of a different kind of migration from that which we are generally used to in the Australian context, she is an Australian "migrant" in Greece, whose relationship with her children was so much affected by migration that she can now "understand the particular grief of migrant mothers in Australia" (34). The famous Australian expatriate, second only perhaps to Germaine Greer, Peter Porter, who has lived in England for a great number of years, describes his departure for England in 1951 where he has remained since and made his career. However, he echoes what seems to be the most

Literary Walkabouts

typical expatriate experience and proves the one thing people have in common, one has only one Home, one can have adopted homes but the single one remains. Porter says: "To sum up: it has never crossed my mind to think of myself as anything other than Australian. Where I live and what I write about is another matter. To paraphrase the Emperor Franz Joseph, I am a patriot for me. My true country is my imagination" (53). For Porter England is an agglomeration of friends, colleagues and places, where he has pursued his career as a writer, rather than something he would call an adopted home, for, he adds: "The longer I live here the less I feel I know the place. I am just as expatriated from Britain and Europe as I am from Australia" (51). Christina Stead spent the greater part of her life abroad in Europe, the United States and North America. In her piece "Leaving 1928; Returning 1969" she, with some nostalgia and subtle self-irony, describes her thoughts aboard a ship returning home to Australia. When the ship lands at Darwin everybody is overwhelmed, she is baffled:

It was there, over the walls, through partitions, in the women's rooms, that there came in high, tired, bangslapping voices, "Isn't it good to be home?" "Yes, what a relief!" "Better than Europe!" "Oh, yes I had enough of Europe." And carolling the gladness like magpies singing with parrots, strangers behind doors, "Yes, it is good to be home." (One comes out.) "How long were you in Europe?" "Three weeks - three long weeks. And you?" "Two months." "How did you stand it?" (Forty years of Europe! - I left quietly.) (56).

Robert Hughes, an art critic who has travelled widely and now lives in New York, speaks of his expatriate experience in Europe, Italy, discovering that some of his preconceived ideas, stereotypes of the Mediterranean imagery did not live up to his expectations, since he had been "fretting by the side of the

unmythologised Pacific yearning for the marble and the river gods and Proteus and all the rest of it... it was all there outside Sydney Heads” (63). Tim Winton’s “Letter from Ireland”, originally published in 1988, was a pleasant surprise, a discovery I came across in the anthology. It recounts the genesis of his novel *The Riders* that takes place mostly in Ireland, Greece, and France. While in Ireland working on his novel *Cloudstreet* (1991), Winton also got an idea and material for *The Riders*. He is especially taken by the Leap Castle and its Gothic setting and history, which was his source of inspiration for the novel and its Celtic riders anticipating a negative outcome for Scully, the Australian protagonist doing Europe with his young daughter in search of his wife and the mother of their daughter Billie. Janine Burke reports on the conference on Australia meeting Italy in Tuscany which took place in 1989, discussing the attachment, the love-affair between the land and Australian artists it could even be said, which has “turned into something of a phenomenon” (75).

It is no coincidence that Helen Garner’s description of the Paris days begins with the description of the lodgings and food preparation for dinner between a French man and an Australian woman, based on her life in Paris. They cannot seem to get along on how to prepare it. He even suggests they should consult the *Larousse Gastronomique*, for, in his view, where she comes from (Australia) “the food is barbaric” (79). She is enraged and the cultural “incompatibility” comes to express itself in her reply:

“But it *is* only food,” said the woman. “In the final analysis that’s what it *is*. It’s to keep us alive. It’s to stop us from feeling hungry for a couple of hours so we can get our minds off stomachs and go about our business. And all the rest is only decoration (80).

Literary Walkabouts

To Marion Halligan the typical French dish *aligot* symbolically helps her to no longer feel a tourist on a pilgrimage, but in her head the little place on the plateau Aubrac in Auvergne. Halligan's book on travel and food is called *Eat My Words* (1990) and draws on her experiences of living in France. She also greatly admires the Gothic church architecture there which "touches my heart" (82) and writes the following, which is very telling in the days when the Australasian connection is in every respect favored and put to the fore:

I've been in Bangkok and admired the temples there, found them amazing pieces of architecture and moving too in an intellectual way, but I don't love them, they don't belong to me, I don't identify with them. I feel much the same about Asian food; it's delicious, I enjoy it very much, but it's not finally important to me. We're always being told to look to Asia, that this is the sphere of influence in which Australia lives, but my civilisation belongs to Europe" (82).

The second section of the book "Trails and Trials: The Rituals and Conventions of Travel". Tony Maniaty, a journalist and screenwriter who was the Paris-based correspondent for SBS Television during 1991-92, wonders about travellers and travel from "a cocoon", a small Parisian second-hand bookstore in Paris. Kate Grenville describes her travelling on a bus trip throughout Europe to Greece and finds the journey of thus "doing" Europe very tiring and seems to be disappointed with every single country she encounters. Is this perhaps the result of the unpleasant mode of travel, for generalizations she produces are sometimes but definitely not always to be taken for granted? All of her advance ideas about each country are turned upside down. For example, in Germany there is "the drama of a frontier: this is Germany", Italians are "rude and ignorant", while entering the border into the

Between Europe and Australia

former Yugoslavia “seems all guns and stubbly big-jowelled faces and those peaked caps that South American dictators wear” (107-8). Thea Astley first compares a bus ride in Canada and Australia, respectively, and ends her travel account with a “diesel epiphany”, when she on her journey through Germany encounters and manages to “communicate” without actually speaking German, with a German train attendant who likes opera and *lieder* just as she does.

Bryan Dawe’s piece on the mode of travelling, like most contributions in this section of the book, on getting around in Europe sarcastically and humorously concentrates on European taxis and trains both in Europe and Australia. He is critical of them both but for different reasons:

European trains always run on time. Australian travellers have no experience of this in Australia, so will need to take particular note. Trains in Europe don’t so much stop as *pause* - often very briefly - ten to twenty-five seconds if changing locomotives, less if not.

This means you must be ready to detrain with your luggage long before the train arrives at your particular destination.

As soon as your Euro-train has slowed down, start throwing your personal belongings onto the platform and follow them promptly with yourself. A carefully executed swan dive and somersault onto the platform is usually the best method (123).

Hal Porter, when he travels, travels with “the baggage of memory” constantly encountering “shadows”. Every site he comes to reminds him of the past, of its cultural or literary references: “To travel thus slyly equipped with orts of history is to spend an intoxicating time even if you’re only bumping into shadows. These may have acute elbows, piggy-wig-pink rubber faces, garlic-striped breaths, and voices like those of hinnies or cartoon mice...” (135).

Literary Walkabouts

The third section of the book, aptly called "Origins, Heritage, Pilgrimages", commences with Jill Ker Conway's account "Recharting the Globe" in which she looks back on the "necessary pilgrimage to Stratford-on-Avon" (150). She and her mother, who accompanies her, come to the conclusion that what they experience is "self-positioning", a fact very common to most Australian visitors in Europe. All travel entails a redefinition of one's own position on the globe especially in relation to one's home country:

For each of us, in our separate ways, the journey involved the redefinition of our relationship to the past and reconfiguring our sense of geography. Just as we know ourselves in relation to others, so I knew how beautiful Australia was only after encountering the real rather than the imagined landscape of England and Europe (153).

Conway ends by saying that upon her return to Sydney she "knew" where she was, in the beautiful Sydney, and she promises herself never again to speak about the Far East. By going away she is able to "come home", like so many travellers all over the world. Shirley Hazzard is also on a cultural pilgrimage, trying to define the Source, cultural, personal, in the Mediterranean and particularly in Tuscany. She is a short story writer, novelist (*Transit of Venus*, 1980) and essayist who has spent most of her life abroad, in the USA, travelling frequently to Europe and especially Italy. Hazzard draws on the lives of many previous famous literary visitors to the place, from P. B. Shelley, E. M. Forster to D. H. Lawrence, concluding, finally, that "the Tuscan phenomenon" makes us acknowledge that there is "the Tuscan in each of us" (158), primarily because of its underlying humanism. She is able to call Tuscany her spiritual home and it was there that she became a writer. Hazzard furthermore claims, with a good reason, that Tuscany, its humanism, the Renaissance art, had an important place

in influencing European literature and a comparatively small role in shaping Australian literature (e.g. in Patrick White's *Riders in the Chariot*) due to its remoteness and inaccessibility. For the more recent times, since the 1960s, she can, however, in eulogistic terms already write the following:

This lovely place, in its endless richness and hospitality, has touched many great and lesser minds to emulation in the noblest meaning of the word. It has touched the Antipodes, and Australians who have never visited Tuscany have known it by influence and in imagination. It has moved us to do our best (161).

The account by Ania Walwicz, a Polish-born Australian (migrant) author (the term "migrant" has to be put in brackets, for she once said she was no migrant writer but merely a fat one...), a performance poet and prose writer, is written in a special idiosyncratic style, revealing her migrant "roots". It is a comic and satirical representation of Australian-European connections, in the form of a flow of random ideas and thoughts, without using the appropriate marks of punctuation or capital letters, which is to indicate not only that she does not want to impose constrictions on the narrative but also that she is not an Australian-born, a migrant writer, who is not able to master the English language quite as yet, one who tries to disclaim Ludwig Wittgenstein's contention that the limitations of one's language are the limitations of one's world. Her world continues to live on in a literary mode which can be described as an extreme form of the stream-of-consciousness technique or even the surrealist technique of "automatic writing". It surely is intended to be provocative and it may be perhaps too form-conscious, however, it reveals some basic facts about Europe from the point of view of a European-born Australian:

Literary Walkabouts

i'm europe deluxe nougat bar i'm better than most i'm really special rich and tasty black forest cake this picture makes me think of germany make me made me europe made me i keep my europe i europe this town is just like my polish town where born where is where am here is europe all the time for me in me is europe i keep it i got it i get it in me inside me is europe italy warm palms lovely palace chrome chair street busy alive... (184)

The German-born Sneja Gunew likewise speaks of coming to terms with her migrant roots, on how she and her mother tried to recapture at least some of her past (and perhaps lost identity?), while Drusilla Modjeska dwells on the Minoan culture in Crete and links it with an archtypal male-female relationship in a couple. Betty Roland's search for an Australian identity in Europe is particularly interesting, for she is paying homage to the ANZAC myth at Gallipoli, "to let them know they were remembered" (195). She is the only visitor there on the ANZAC day and the question that arises to her is one that arises on all such occasions: "For what then, had they died?" (197).

In the last, fourth section of the book "Out of the Cold: Testing Political Climates" there are travel accounts focused more on the social and political climate in individual especially East European countries, from the demonstrations against the war in Algeria in France, Irish political climate, to the Russian and (East) German images before the fall of the Iron Curtain, symbolized by the Berlin wall. Vincent Buckley revisits his Ireland in the mid-fifties, which was then "crammed with unemployment" (211). Ian Turner speaks of how he fell in love with Ireland ("There was nothing of Ireland in my blood, but there was something of her in my heart"). He travels through Ireland in the footsteps of her great *literati*, James Joyce, Sean O'Casey, Irish men of politics. Judah Waten, a novelist and essayist born in Odessa of a Jewish family,

tries to recapture in his town of birth, Odessa, the time and the *esprit* described to him by his mother and father. However, in the Soviet Union the images he had had about it do not match the present, which points to a common discrepancy between what a traveller expects to find in a place and which is seldom there when he gets there:

I kept staring at the passing faces; not even a descendant of Benya Krik and his colourful Jewish bandits. This was not the Odessa of my father, the Black Sea Baghdad of the Odessan Thousand and One Nights. Neither was it the city of violent pogroms, the city where as Babel said, Jews were kept strictly “to one side of the street, chased away by policemen from the other” (225).

If Dymphna Cusack’s account of Leningrad is strictly documentary and celebratory of Leningrad, then Murray Bail’s “Leningrad” and his ironic treatment of Australians abroad in the novel *Homesickness* (1981) is much less complimentary and echoes certain aspects of the totalitarian regime which regarded all foreigners with suspicion. The symbolic description, which has political connotations and ironic undertone, is to be found at the very beginning (“The cold exhilarated us” 228), but after his arrival to the customs an officer is particularly curious about his Penguin book *Secret Agent*:

He kept turning the pages and reading a paragraph at random, turning back, then forward. Trying to determine ... I don’t know. He saw the photograph of Trotsky in uniform and stared at me. Speckled green eyes: I saw the forests of Russia there. Eyes of a similar fractured perspective belonged to the guard in the buttoned overcoat checking each face - and mine - in the line at Lenin’s tomb, close to the wall and the ashes

of Reed and the cosmonauts.

This was Leningrad. ... (229)

Chris Wallace-Crabbe sets off to Russia within the former USSR only to become, like Alice, "lost in wonderland". Like so other travellers there, the Australian Olga Masters and Tom Shapcott, he is to attend the Writers' Union conference. He is aware that the clichés about Russia are massive and hard not to get influenced let alone dispel them in a short span of time. They are reinforced by media so powerfully and they are sometimes true and sometimes not. It is interesting that both Wallace-Crabbe and Masters, although they find many things strange and look at them critically, they also find cultural heritage and even some contemporary achievements in the social sphere of life admirable. The final accounts in the book are set in Germany and challenge the myths of the Nazi past and the German present. Also the pre- and post-Berlin wall situation is addressed with some skepticism, as well as the Chernobyl disaster about which David Malouf wrote the following words of warning that Europeans, and not only Europeans, should take to heart, for we are "all citizens of the one moment and the one place", for "once one of those /radioactive/ clouds starts moving there is no stopping it - it does not respect borders or iron curtains, or places that have taken a decision to keep nuclear reactors out of their country, or signed anti-nuclear pacts..." (273).

The selection in the valuable book *Changing Places: Australian Writers in Europe* is too diverse and comprehensive to draw any single conclusion, which would needs amount to a generalization of sorts. Instead it can be measured up to an article written by G. Raines about, what he calls a "subgenre of Australian travel-in-Europe tales" (Raines 69), about the literary characters who visit various European countries, e.g. Germany, Greece, Italy, Belgium, Switzerland, Denmark, etc. He does, however, venture to

make some general overall observations of the works with European settings produced by a variety of Australian authors, which shows just how very much this sub-genre is alive in Australian literature, for example by Christina Stead, George Johnston, David Meredith, Charmian Clift, Patrick White, Moris Lurie, Hal Porter, Beverly Farmer, David Malouf, Michael Wilding, and a host of others. The author initially admits that in all these “tales” there at first emerges the question of Australian nationality and character and then goes on to quote Anna Couani, who believes that there is in Australian travel writing “an *absence* of Australian character, a kind of neutrality” (Raines 68) and Frank Moorhouse, who, very much to the point it seems, believes that after all “travel is not only about encounters with foreign ways or the trying-on of foreign styles, it is an encounter with one’s nationality...it is nationality, ‘being Australian’, which sets the shape of discourse and interaction” (Moorhouse 2).

Raines furthermore observes in perhaps too generalizing a manner that while English travel stories are rarely death-perceiving Australian travel writing set in Europe shows just the opposite (the comparison is somewhat too far-fetched if only the colonial and postcolonial background of each of the two countries is taken into account):

Predominant are images of thoughtful, observant, sometimes insecure people, who sense that they do not belong. Sometimes they experience delight in different cultures, and pleasure in famous artefacts, but more often they experience suspicion and disillusion, and, almost invariably, apprehensions of suffering and death in a place which in most cases seems alien and, in some, even malicious towards them (Raines 78).

Literary Walkabouts

There is “a malaise”, he notes, that Australians encounter in Europe, during their journey into a kind of “Heart of Darkness”. If Joseph Conrad’s term among other things also reflects the European colonization of Africa, would this new usage then signify “(post)colonialisation” in reverse, a psychological self-projection, a cultural shock, or else? True enough, various European socio-cultural contexts, settings, landscapes, lifestyles, culture, roots, etc, do bring out a certain unknown Other in Australian literary travellers, their anguishes, sufferings, fears, longings,... but is it not that European travellers experience the same while abroad in Australia?

References

Bader, Rudolf. *The Visitable Past: Images of Europe in Anglo-Australian Literature*. Bern: Peter Lang, 1992.

Capone, Giovanna (ed.). St Lucia, Qld.: University of Queensland Press, 1991. Special issue *Australian Literary Studies* 15.2.

Couani, Anna. *Were All Women Sex-Mad?*. Melbourne: Rigmarole Books, 1982.

Fussell, Paul. *Abroad: British Literary Travelling between the Wars*. Oxford: Oxford University Press, 1980.

Gerster, Robin. “A Bellyful of Bali: Travel, Writing and Australia/Asia Relationships”, *ALS* 17.4. (1996): 353-63.

Hergenhan, Laurie & Petersson, Irmtraud. *Changing Places: Australian Writers in Europe*. St Lucia, Qld.: University of Queensland Press, 1994.

Higham, Charles & Wilding, Michael (eds.). *Australians Abroad: An Anthology*. Melbourne: Cheshire, 1967.

Huggan, Graham. “Some Recent Australian Fictions in the Age of Tourism”, *Australian Literary Studies* 16.2 (1993): 168-78.

Between Europe and Australia

James, Clive. *Flying Visits*. London: Jonathan Cape, 1984.

Jurak, Mirko (ed.). *Australian Papers: Yugoslavia, Europe and Australia*. Ljubljana: University of Ljubljana, 1983.

Leer, Martin. "Imagined Counterpart: Outlining a Conceptual Literary Geography of Australia", *European Perspectives: Contemporary Essays on Australian Literature*, Giovanna Capone (ed.). St Lucia, Qld.: University of Queensland Press, 1991. Special issue *Australian Literary Studies* 15.2: 1-13.

Maver, Igor. *Readings in Contemporary Australian Poetry*. Frankfurt am Main: Peter Lang, 1997.

Moorhouse, Frank (ed.). *The State of the Art*. Ringwood, Vic.: Penguin Books Australia, 1983.

Page, Geoff (ed.). *On the Move: Australian Poets in Europe*. Springwood, NSW: Butterfly Books, 1992.

Petersson, Irmtraud. *German Images in Australian Literature from the 1960s to the 1980s*. Frankfurt am Main: Peter Lang, 1990.

Raines, G. "Travellers' Tales", *Australian Studies* 6 (1992): 68-80.

Robinson, Jane. *Wayward Women: A Guide to Women Travellers*. Cambridge: Cambridge University Press, 1991.

Selected Bibliography

Brgoč, Milena (ed.). *An Annotated Bibliography of Slovenian Books and Periodicals Published in Australia*. Melbourne: Brgoč, 1996.

Birsa, Irena. *Slovenians in Australia*, Keith Simkin (ed.). Bundoora: Birsa and La Trobe University, 1994.

Capone, Giovanna (gen. ed.). *European Perspectives: Contemporary Essays on Australian Literature*. St Lucia: UQP, 1991.

Flanagan, Richard. *The Sound of One Hand Clapping*. Sydney: Macmillan, 1997.

Fussell, Paul. *Abroad: British Literary Travelling Between the Wars*. Oxford: OUP, 1980.

Hergenhan, Laurie & Petersson, Irmtraud (eds.). *Changing Places: Australian Writers in Europe*. St Lucia, Qld.: UQP, 1994.

_____ (gen. ed.). *The Penguin New Literary History of Australia*. Ringwood, Vic.: Penguin, 1988.

Higham, Charles & Wilding, Michael (eds.). *Australians Abroad: An Anthology*. Melbourne: Cheshire, 1967.

Hliš, Danijela. *Hideaway Serenade*. Kings Meadows, Tas.: Silverveve Publications, 1996.

Jurak, Mirko (ed.). *Australian Papers: Yugoslavia, Europe and Australia*. Ljubljana: University of Ljubljana, 1983.

Kobal, Ivan. *Men Who Built the Snowy*. Newtown: Saturday Centre Books, 1982 (rpt. 1984).

Leber, Michelle. *Fistful of Fever*. Melbourne: Leber, 1986.

Between Europe and Australia

Majnik, John de (Janko). *The Diary of the Submariner*. Inglewood: Asgard Press, 1996.

Maver, Igor (ed.). *Ethnic Literature and Culture in the U.S.A., Canada, and Australia*. Frankfurt am Main: Peter Lang, 1996.

_____. *Readings in Contemporary Australian Poetry*. Bern: Peter Lang, 1997.

Page, Geoff (ed.). *On the Move: Australian Poets in Europe*. Springwood, NSW: Butterfly Books, 1992.

Riemer, Andrew. *The Habsburg Café*. Sydney: Angus & Robertson, 1993.

_____. *The Demidenko Debate*. St Leonards, NSW: Allen & Unwin, 1996.

Robinson, Jane. *Wayward Women: A Guide to Women Travellers*. Cambridge: CUP, 1991.

Senn, Werner & Capone, Giovanna (eds.). *The Making of a Pluralist Australia 1950-1990*. Bern: Peter Lang, 1992.

Taylor, Andrew. *Selected Poems 1960-1985*. St Lucia, Qld.: UQP, 1988.

Wilding, Michael. *Somewhere New: New & Selected Stories*. Rockhampton: Central Queensland University Press; Colwall: McBride's Books, 1996.

Winton, Tim. *The Riders*. Sydney: Macmillan, 1994.

Zabukovec, Victoria. *The Second Landing*. Adelaide: Anchorage Publishing, 1993.

**PUBLICATIONS OF THE SYDNEY ASSOCIATION
FOR STUDIES IN SOCIETY AND CULTURE**

- No. 1 *Words and Worlds. Studies in the Social Role of Verbal Culture*
ed. Stephen Knight and S.N. Mukherjee, 1983.
- No. 2 *Feudalism: Comparative Studies*, ed. Edmund Leach,
S.N. Mukherjee and J.O. Ward, 1985.
- No. 3 *Semiotics, Ideology, Language*, ed. Terry Threadgold, E.A. Grosz,
Gunther Kress and M.A.K. Halliday, 1986.
- No. 4 *The Cultural Construction of Race*, ed. Marie de Lepervanche
and Gillian Bottomley, 1988.
- No. 5 *Revolution as History*, ed. S.N. Mukherjee and J.O. Ward, 1989.
- No. 6 *Words and Wordsmiths, a volume for H.L. Rogers*,
ed. Geraldine Barnes, John Gunn, Sonya Jensen and Lee Jobling, 1989.
- No. 7 *Disasters: Image and Context*, ed. Peter Hinton, 1992.
- No. 8 *Social Visions*, by Michael Wilding, 1993.
- No. 9 *Theatre and Cultural Interaction*, by Maria Shevtsova, 1993.
- No. 10 *The Epic Circle*, by Zdenko Zlatar, 1993.
- No. 11 *The Epic in History*, ed. Lola Sharon Davidson, S.N. Mukherjee and
Z. Zlatar, 1995.
- No. 12 *Religious Change, Conversion and Culture*, ed. Lynette Olson, 1996.
- No. 13 *The Citizen Historian: Explorations in Historiography*, by
S. N. Mukherjee, 1996.
- No. 14 *If Rain Doesn't Come*, by Bob Fisher, 1996.
- No. 15 *History, Literature and Society: Essays in Honour of S. N. Mukherjee*,
eds Mabel Lee and Michael Wilding, 1997.
- No. 16 *Studies in Classic Australian Fiction*, by Michael Wilding, 1997.
- No. 17 *Studies in Australian Literary History*, by Brian Kiernan, 1997.