

Subverting the empire: exploration in contemporary Australian fiction

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Summary

This paper examines the way in which contemporary Australian novelists use various tropes derived from exploration in order to embellish themes of personal search in their fiction. By doing so they have borrowed from the language and myths created by what was essentially an exercise in imperialism, and applied them to the quest by individuals in the settler society to find a permanent spiritual home in the new country. The exploration imagery proves to be apposite, in that just as the empire's hopes were dashed when exploration of the inland was repelled by the barren heart of the continent, so too has the metaphysical exploration of the same spaces foundered on uncompromising and withholding landscapes.

In recent years the place of the explorer in the Australian psyche has had to withstand the development of new modes of historical analysis which have shifted the emphasis away from the role played by heroic individuals in the cause of expanding the empire. Commentators and critics have increasingly questioned the process of imperialism, including the part played by explorers and exploration, as they seek to explain the ongoing difficulties faced by settler societies in adapting to their new environments.

This emphasis on the post-colonial experience has been coupled with an emerging interest in Aboriginal history and the process of dispossession, which has recast explorers in such a way that they are now frequently viewed not only as the vanguard of an expanding civilization, but also as the pall-bearers to another, and perhaps more legitimate, Australian society. Control of the public perception of explorers and exploration has become another battleground in the ongoing battle over the validity of the European occupation of the continent.

This contention over the role of exploration has had the effect of redirecting attention from the lives of explorers towards a detailed examination of the documentary records they left behind. Whereas previously their field diaries, published journals and pictorial

records were used in order to reconstruct the incidents and discoveries made in the course of their expeditions, they are now scoured for what they reveal of the processes by which the land was travelled, signified and brought within the purview of the empire.

Reassessments of exploration texts by commentators such as Robert Dixon, Ross Gibson, Paul Carter, Simon Ryan and Roslynn Haynes have exposed them to a variety of readings. The explorers' journals have proven to be capable of tolerating variant readings, and the protomyths derived from these accounts of the initial European encounters with the land have been resilient to the extent that they have accrued new meaning and complexity. The image of the explorer is no longer contained by the carefully scripted messages of hagiographers or those who wish to legitimise the colonial experience.

The continued relevance of the explorer texts is possible because to a large extent they were so much more than objective accounts of the land travelled and 'discovered'. For while the journals were intended to be an impartial record of the explorations written in order to allow an orderly expansion of the empire, they invariably carried a personal, interpretive overlay which was formed by the explorer's own expectations, imagination and experience. The journals were central to the process by which the land was firstly known and then further imagined into being by their nineteenth century readers, and they are also the key to the sustained and evolving relevance of the explorers to twentieth century Australians. In Paul Carter's words, 'the Australian explorer... made history twice over, first by his journey and then by his journal'.¹ Of the mythic Australian types which have their origins in nineteenth century rural and outback Australia - the explorer, the drover, the bushranger, the shearer, the swagman, and the miner - only the explorers left a detailed account of themselves and the part they played in the creation of the myths of Australia and their own type.

Particularly important was the role the explorers' journals played in undermining the lingering notion of the vast, fertile continental core. Although a number of explorers clung to the dream of the inland sea and remained hopeful against rising odds that the centre of the continent would yield great riches, by-and-large the task fell to them of destroying the earliest colonial myths about the Australian continent. Whereas their journals were intended to record and validate the process of imperialism, they frequently served to undermine it by destroying the belief that such an immense space lying in seemingly temperate latitudes would be a natural home for the expanding empire. In

doing so they fashioned a new set of myths, which derive their power from the lingering sense of disappointment resulting from the unexpectedly alien interior. As novelist Christopher Koch has written, 'The sea that wasn't there has taunted the Australian soul ever since; and...we've been suspicious since then of paradise on earth, and of easy answers'.²

It is this void at the centre of the continent, which so disappointed the empire builders, which has come to symbolise the failure of non-Aboriginal Australians to properly occupy and settle in their new homeland. As a result the explorers emerged variously as a symbol of heroic failure; of the inability of the settler society to occupy the land to its full extent, and of the ongoing need for 'discovery' and understanding of the barren heartland. Indeed in Australia 'exploration' of the land has emerged as a continuing requirement. Large areas of the continent remain infrequently visited and little known, and individuals still need to discover for themselves a sense of belonging in a land which is sparsely occupied in both a literal and imaginative sense. As Deane Fergie has written:

Sturt, Eyre and MacDouall (sic) Stuart have long since joined Burke and Wills in death, yet metropolitan Australians have maintained an expeditionary orientation to the interior. Though we often lose sight of it, the contours of culture and the terrain of the nation continue to be wrought in explorers' tracks.³

It is not surprising therefore that writers of fiction in Australia should look with interest to the initial accounts of the land and space they now inhabit and interpret. They have found in the explorers' journals - the stories they contain and the myths they gave birth to - a plentiful source of metaphoric and imaginative detail with which to enrich their own explorations of the same space. For a number of novelists the Australian experience of exploration has provided an irresistible paradigm of the 'journey' that is undertaken in search of unattainable goals - unattainable because in all likelihood they either do not exist or are wholly beyond reach. The act of exploration has become a useful analogy for any act of personal seeking; the 'sea that wasn't there' is a powerful metaphor for the ongoing failure to discover the spiritual centre of life on the continent, and the inability of the empire to possess the heart of the continent gives rise to the possibility of other forms of 'occupation' of the same space.

In this way the explorer has become an unusually rich type from which to further the pursuit of what has become a shibboleth of post-colonial cultures, the search for national identity. Australians it seems occupy a country bedevilled with a paradox: on one hand

there is the obsessive search for a national identity and the 'real' Australia, and on the other hand the lingering belief that such goals are as uncertain or unreachable as those mirages which lured the inland explorers ever further into the deserts.

The most commonly cited use of the explorer trope in Australian fiction is Patrick White's *Voss*. *Voss* was a vital reworking of some of the myths and imagery derived from the exploration of Australia, and a brilliant demonstration of the potential of the journey into the emptiness of the interior as the basis for an examination of the interior life of a character. *Voss* served to focus attention on the inland as a reservoir of meaning about the nature of the Australian experience, and as a landscape capable of sustaining fiction and characters which went beyond the naturalistic types that had hitherto dominated Australian writing. The explorer Voss realises the lack of material value of the land he will cross, but is nonetheless prepared to engage upon a new and more personal form of exploration. He declares himself 'fascinated by the prospect before me. Even if the future of great areas of sand is a purely metaphysical one'.⁴

The influence of *Voss* was immense, to the point where Vincent Buckley declared we are 'now entering the *Voss* stage of our development'.⁵ Such was the impact of White's portrayal of the Voss character, however, that it virtually prohibited any further attempts to draw upon the explorer figure in such an unambiguous manner. *Voss* became so firmly established as the archetypal imaginative exploration of the complex relationship between Australians, their land, and their spiritual identity, that any subsequent attempt to address the same issues was bound to suffer its influence, while at the same time having to differentiate itself by rejecting the *modus operandi* of the earlier novel. *Voss* therefore reinforced the appeal of the explorer as a protomythical figure capable of being written over in a way which adapted it to the concerns of post-colonial Australia, while ensuring that subsequent uses of exploration tropes would avoid such an obvious representation of an explorer figure.

A more recent generation of novelists, attuned to the nuances of post-colonial thought, nonetheless continue to draw upon the mythic appeal of explorer derived tropes as a means of representing the search for a personal metaphysic based on the encounter with the alien and hostile land. In doing so they posit alternative histories which describe contrary aspects of the Australian experience while subverting notions of 'exploration' as being primarily a means by which the interests of an expanding empire are served.

Thea Astley: *Reaching Tin River*

Thea Astley was one Australian novelist who commenced writing in the wake of White's achievement, and for four decades she has drawn upon a variety of exploration related imagery to embellish the personal journeys of her characters. Astley, with her declaration that, 'Writing creates maps. Of a sort',⁶ has assumed for herself the role of explorer and cartographer and invites her own texts to be read as maps which record the experiences of the European mind in post-colonial Australia. Through the lives of her characters as charted in her fictional 'maps' Astley explores the psychic challenges posed by dwelling on the borders of inhospitable and geographically intimidating spaces.

Casting the writer in the role of mapmaker is not the only way in which Astley has appropriated the map topos from the discourses of exploration and cartography. For Astley the metaphor of the map frequently serves as an indicator by which the physical features of characters chart other aspects of their lives. At times these images are relatively straightforward, such as 'his pale, vice-hating face a map of righteousness'⁷; 'her face is a map of every kindness in the world';⁸ and 'the frayed art-weary face a map of tenderness'.⁹ In such instances the face is examined as a 'map' which serves as a (supposedly true) record of the emotional state or personality of an individual.

In other cases, however, the figurative use of the 'map' is cast in such a way that it renders the observer as an explorer or traveller. That is, the person under observation is 'read' as one more landmark which must be located and interpreted in order to enable the 'explorer' to make progress in his or her journey of discovery. As Donald attempts to woo Jeannie in *The Well Dressed Explorer* he finds himself, 'turning to examine the map of her face';¹⁰ Belle, in *Reaching Tin River*, meets her father for the first time and realises that 'I am treating his face like a map on which I search for recognizable features';¹¹ and when Dorahy in *A Kindness Cup* returns to The Taws after twenty years he:

... is again amazed at the familiarity of faces like maps of countries he has once visited. The contours have subtly changed. The rivers have altered their flow. Hills are steeper. Yet they hold sufficient of their early days to make recognition possible...¹²

In *The Multiple Effects of Rainshadow* Astley asks, 'Are maps about people or places?'¹³, a question which would not have occurred to the explorers, to whom maps represented a two-dimensional construction of an observed physical space rendered according to objective cartographical conventions. As Simon Ryan has pointed out, however, it is in

the nature of explorer's maps that they are a 'cultural construct' which act as a record of both the ground travelled and the traveller.¹⁴ Astley is more interested in the latter. The 'maps' she finds in the faces of her characters are not instruments of imperial possession, but reflections of a very personal reality by which the experience, the dreams and the landscapes which have shaped her characters are recorded in their physical features.

In his study of mapping imagery in Canadian and Australian literature Graham Huggan suggested that by drawing upon the map topos 'post-colonial writers engage in a dialectical relationship with the colonial history of their respective countries: a relationship that necessarily places their writing within the context of (ongoing) struggle'.¹⁵ In Astley's fiction the map no longer serves as a representation of the empire's battle to come to terms with the physical reality of the new land, but rather as a symbol of the individual's 'ongoing struggle' to reach a personal accommodation of those same spaces.

Another persistent image derived from the discourse of exploration which runs through Astley's fiction is that of the search for the centre, an image which has its genesis in the nineteenth century explorers' obsession with locating the centre of the continent. As Nicholas Jose has written:

The search for that elusive center (sic) is the great Australian dream, as much today as when the early explorers perished in their quest for one life-giving source, where there was only the dead heart of the continent... The singleness of the island-continent makes the longing for a center look so feasible. Yet it is an aspiration of the most difficult metaphysical kind.¹⁶

The continental centre became increasingly significant to nineteenth century explorers as a final repository of their hopes for the fertile interior, and as a symbol of their (in)ability to extend the reach of the empire. It developed a romantic allure which could not be dispelled by the deserts which surrounded it. Explorers such as Charles Sturt, Edward Eyre and John McDoaull Stuart saw reaching the centre as a further expression of the inevitable destiny of the empire. In Astley's fiction, however, her explorer figures are in search of a different 'centre', their own personal 'vanishing point' which will allow them to make some sense of their place within post-colonial Australia.

Astley's use of imagery derived from mapping and the search for the centre are found at their most intense in *Reaching Tin River*. The principal character, Belle, is possessed

with a passion for (re)locating the centre of her existence. She has become estranged from her family and the inland landscapes of her childhood, but she has a belief that together they are the key to discovering her 'wavering, unsure centre'.¹⁷ Belle variously expresses her predicament in terms of: 'I am turning into my own centre';¹⁸ 'I have no centre';¹⁹ and 'I am the stranger in need of a centre'.²⁰ She calls herself the 'centre hunter',²¹ and realises that in rebuilding her relationship with her mother, 'I am trying to make her my centre'.²²

The focus of Belle's increasingly obsessive search becomes a man long dead, Gaden Lockyer, whom she knows only through archival photographs and aged newspaper clippings. Lockyer has been a champion of the empire, a pioneer who carried the values of possession and profit into difficult new landscapes. To the introspective and rootless Belle, the magnetic Lockyer represents 'a centre in which I can merge. An alter ego centre'.²³ She painstakingly unravels his life as bank clerk, pastoralist, politician, husband and father, and traces his lifelong movement around the inland Queensland towns which had been the landscape of her own childhood.

Belle eventually believes that in order to attain her centre she must travel in search of the places that were occupied by Lockyer. By undertaking this journey she recreates the archetypal explorer's journey towards the centre of the continent, and in the process she makes her own maps. But whereas for the explorer a map is constructed as the journey unravels and serves to record the path of the previously unrecorded route, Belle intends to use her map as a guide in her search for her own 'alter ego centre':

I have drawn a map.

I have plotted a course.

I intend plugging into that map, under landscape, under time, ...until I surface, gasping, clutching my long-dead beau by the arm.²⁴

Her interest is not in the map as a two dimensional guide to topographic features, but rather as a point of departure for her own metaphysical journey. Belle's travels are, she notes, a journey through 'my mental and actual map'.²⁵

On her journey Belle encounters the same alien landscapes which refused explorers access to the centre and thereby confounded the hopes of the empire. She concludes that the 'country is full of them, spirit circles that reject intruders'.²⁶ For Belle, however, her rejection by the land is not only understood as a refusal of her culture and the 'civilization' she represents; but moreover it symbolises her inability to fulfil the goal of

her 'personal search' for her own centre: 'It is as if the countryside rejects... my colour, my language, my personal search. It threatens'.²⁷

Belle's exploration proves no more fruitful than did most nineteenth century attempts to expand the empire into the continental interior. Gaden Lockyer remains stubbornly unreachable, and Belle's attempts to 'enter' his life are futile. As part of her plan to join her life with his, she has carried on her journey a life-size poster of the Lockyer family. At a farmhouse he once occupied, she uses the poster as a prop for her most extreme attempt to merge with the figure of her obsession. The poster is attached across the doorway of the now abandoned house:

I concentrate on them,... backforcing my thoughts towards that centre until everything outside me is diminished...

I lengthen my stride to trot, to sprint, running faster than time until I am hurtling forward up the veranda steps and hurling myself bodily through my paper hosts, making sure it is Mrs Lockyer I obliterate, and I am gaspingly through beyond their startled faces to the other side of an empty room whose walls and floors bear the injuries of absence.

Nothing.

Nothing but a wood sliver in my foot and an overwhelming emptiness...

The hollowness mocks me.²⁸

Just as the eventual revelation of the centre of the continent proved to be far from what had been hoped, Belle is similarly disappointed by her planned moment of revelation. She too stands bereft in the indifferent landscape, and as had so many explorers of inland Australia, finds her efforts and dreams mocked by its emptiness. The 'nothing' which confronts her is the same disinterested space which defeated the hopes of nineteenth century explorers and empire builders.

Belle, however, perseveres. Her journey takes her further inland, and then, in mimicry of the explorer's journey into the centre followed by the retreat to the coast, she begins to track Gaden Lockyer towards his final resting point, the coastal town of Tin River. Along the way her journey is increasingly represented as a form of exploration. Belle declares that 'I am my own stout Cortez',²⁹ and in her diary she contrasts the exploration undertaken in the cause of empire with her own intensely personal quest:

... I am a genuine quester probing the unknowns of a district's past. There was nothing strange about Fawcett or Amundsen or Stanley except their obsessions and a delighted

public (cheers! cheers!) regarded their obsession as commendable. Expansion of territory. Profits and spoils of colonialism. Scientific interest. All the shabby reasons with which political leaders manage to cloak their greed in glory. Make it personal and it becomes a bad joke, a laugh. What is lesser about my own exploration?³⁰

Belle eventually reaches Tin River, but by then she realises that the search for her centre is futile. Rather than being a source of revelation the inland landscape has only served to confuse the task, and her goal has been no more substantial than the mirages which taunted inland explorers:

I am at the centre - is it? - of my obsessional search, and there is no centre. Or if there is, it shifts position, moves away as I clutch, eludes.³¹

Belle finally acknowledges that 'There is no centre to this circle'.³² For her, as for the explorers, the centre has proven to be an empty and debilitating 'nothingness' which she does not have the capacity to explore or occupy.

Peter Carey: *Oscar and Lucinda*

Peter Carey's *Oscar and Lucinda* presents conflicting versions of the colonial experience and explorer myths, as seen through a telling of the life of Oscar Hopkins. The narrator of the story, Oscar's great-grandson, has inherited two versions of Oscar's life; one which describes it as part of an imperial history of considerate spreading of civilization marked by peaceful interaction with Aboriginals; and another which stresses the haphazard and violent means by which Europeans penetrated the Australian wilderness. The two versions culminate, and clash, in an 1866 exploratory expedition through the 'very heart of New South Wales'³³ which forms the novel's climax.

Oscar is delivering a church made of glass to the settlement of Boat Harbour, as part of an expedition led by the self-styled 'Captain' Jeffris. Jeffris is a man of empire, keen to secure fame by taking civilization to new places, and eager to exercise his skills for measuring and charting the land. In particular Jeffris has modelled himself on Thomas Mitchell, whose charts and journals he sees as an ideal model for the orderly expansion of the empire:

All of his adult life had been spent in preparation for the day when he should survey unmapped country, have a journal, publish a map... He had standards, those of his hero, Major Mitchell, and he had no intention of lurching around the country with incompetents, idiots blindly putting one foot after the next and - no matter what names

they named or maps they drew - having no idea, in a proper trigonometrical sense, where on earth they were. Hume, Hovell, Burke, Eyre had all drawn their maps badly. They were useless for both settlement and exploration...³⁴

Jeffris prepares for his explorations by transcribing Mitchell's journals and learning Latin and the basics of water-colour technique; preparations which are directed more at the writing of his journal than towards the journey itself. Jeffris believes it is by his journal that he will secure his fame. By the time the expedition departs, his preparation is complete, and his skills honed in order to render new land of service to the empire. He is ready to 'write such journals as the colony had never seen: every peak and saddle surveyed to its precise altitude; each saw-tooth range exquisitely rendered.'³⁵

Oscar's credentials as an explorer could hardly be more different. Rather than the adventurous and practical type associated with the task, his life has been one of 'definite tracks beside which there were great unexplored areas he was either frightened of or had no interest in'.³⁶ Oscar has been led to his part in the expedition by a troubled love life and a penchant for gambling, and he has chosen to go by the unexplored overland route only because of a fear of water which leads him to avoid the established sea route. Whereas Jeffris tackles the wilderness with a blustering aggression born of his confidence in his part in fulfilling the imperial destiny, Oscar carries an air of querulous uncertainty, feeling himself to be 'like a beetle inside the bloody intestines of an alien animal'.³⁷ He sets out to discover nothing, but despite himself he becomes in the course of the journey an explorer of a type different from Jeffris. As Lucinda Leplastrier, who funds the expedition, explains to Jeffris: 'You will deal with mountains and rivers, but he will do battle with demons'.³⁸

The expedition is a difficult and violent journey during which two men become increasingly opposed. It is Oscar, however, who finally prevails over the more traditional explorer. Although Oscar's journey is undertaken as an obligation rather than as a fulfilment of the imperial desire to possess new land, Jeffris realises that it is Oscar's glass church which symbolises the changes that will be wrought by the expedition:

Mr Jeffris did not like the church but he was certainly not without a sense of history. Each pane of glass, he thought, would travel through country where glass had never existed before, not once, in all time. These sheets would cut a new path in history. They would slice the white dust-covers of geography and reveal a map beneath, with rivers, mountains, and names...³⁹

Eventually the two men argue violently, and symbolically Oscar assists in the murder of Jeffris. In a scene which is a high point in the literary subversion of explorer texts, Oscar assumes the mantle of explorer and mimics the great river trip of Mitchell's rival, Charles Sturt. He completes the journey to Boat Harbour by sailing down the river in the glass church, arriving in the town 'as fine and elegant as civilization itself'.⁴⁰

There has been a victory of sorts for Oscar over the destructive and self-serving form of imperial expansion represented by Jeffris, but it remains an uncertain triumph. By the journey's end he 'no longer thought the glass church was a holy thing',⁴¹ its worth corrupted by the expedition's brutal treatment of the Aboriginals by which its safe arrival was ensured. Even this success, however, is short lived. The church sinks into the mud and Oscar is drowned with it. The 'explorer' and the means of his exploration are both lost and therefore consigned to history, although not before Oscar has impregnated a young woman of Boat Harbour, a sure sign that his arrival in the town will not be without permanent consequences.

Conclusion

Astley and Carey are but two contemporary Australian novelists who have utilised exploration tropes in their fiction in order to examine and subvert the myth of imperialism. Substantially similar effects are found in novels by Dal Stevens (*The Horse of Air*), Gerald Murnane (*The Plains*), Rodney Hall (*The Second Bridegroom*),⁴² Thomas Keneally (*Woman of the Inner Sea*) and Liam Davison (*Soundings*). What these novelists have in common with Astley and Carey, is that each is using the explorer type as a means of subverting the imperial ambitions which were the foundation of the colonial adventure of the eighteenth and nineteenth centuries. Their use of explorer derived tropes is inventive and even playful, but also imbued with a respect for the origins of these images. By drawing upon the explorers' experience of the land they are invoking some of the most potent protomyths of the non-Aboriginal experience of Australia, and by recasting them for the postmodern and post-colonial audience they are continuing the process by which these myths accrue additional resonance.

Having commenced life very much on the surface of the continent the explorer may have gone, in Astley's phrase, 'under landscape, under time', but he continues to surface in Australian fiction in a variety of guises, and always travelling in search of an ultimate - but ultimately unreachable - destination. Whereas in the explorer's original incarnation

that destination was some dreamt of physical place embodied in the image of the inland sea, it is now far more likely that the destination is metaphysical, an equally imagined and inaccessible place which if discovered might somehow make sense of post-colonial Australia in a way which has hitherto proven elusive.

These novels give further evidence of the failure of the utopian dreams held for the empire in the new land - a failure which first found expression in the explorers' journals. Just as the continent refused to provide inland explorers with the abundant centre, it has also failed to provide more recent seekers with a readily accessible metaphysical core. As novelists have turned to the heart of the continent in their search for its (and their) spiritual essence, they have encountered the same indifferent and withholding space which frustrated previous generations of explorers. Like those explorers, however, these novelists have also persisted in their exploration of a land which paradoxically continues to beckon with the promise of open spaces and new lives. They have in turn become explorers of a new type, probing the physical *and* metaphysical spaces of Australia, and their novels are their journals - reports to their audience from the frontier at which they attempt to discover and map their place in the world.

Part of the attraction of the explorer-hero and the quest motif to these writers, however, is that the ultimate goal remains so resolutely beyond discovery. It is the perseverance in the quest for the unattainable goal that brings the explorer into the twentieth century, and allows these novelists to add a postmodern gloss to some of the earliest protomyths derived from the failure to locate the utopia at the centre of the continent. If the story of Australian exploration teaches anything it is that this was a land ripe for postmodern configurations - a land without an absolute centre and in which meaning was shifting and elusive, a land in which the promise of new beginnings was forever coupled with a sense of ancient indifference, a land in which the journey must serve ultimately as its own destination.

1 Paul Carter, *The Road to Botany Bay*, University of Chicago Press, Chicago, 1987, p 117.

2 Christopher Koch, *Crossing the Gap*, Hogarth, London, 1987, p 150.

3 Deane Fergie, 'Evanescant, oscillating, never quite settled upon', in Caroline Guerin (et al) (eds), *Crossing Lines*, Association for the Study of Australian Literature, Adelaide, 1996, p 23.

4 Patrick White, *Voss*, Eyre & Spottiswoode, London, 1957, p 67.

5 Vincent Buckley, 'In the shadow of Patrick White', *Meanjin*, July 1961, p 145.

6 Thea Astley, *The Multiple Effects of Rainshadow*, Viking, Ringwood, 1996, p 45.

7 Thea Astley, *A Descant for Gossips*, Angus & Robertson, London, 1960, p 76.

8 Thea Astley, *Vanishing Points*, Heinemann, Port Melbourne, 1992, p 170.

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- 9 Thea Astley, *A Descant for Gossips*, p 91.
- 10 Thea Astley, *The Well Dressed Explorer*, Angus & Robertson, 1962, p 203.
- 11 Thea Astley, *Reaching Tin River*, Heinemann, Port Melbourne, 1990.
- 12 Thea Astley, *A Kindness Cup*, Nelson, Melbourne, 1974, p 96.
- 13 Thea Astley, *The Multiple Effects of Rainshadow*, 1996, p 45.
- 14 Simon Ryan, *The Cartographic Eye*, pp 101-104.
- 15 Graham Huggan, *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction*, University of Toronto Press, Toronto, 1994, pp xii-xiii.
- 16 Nicholas Jose, 'Cultural identity: "I think I'm something else"' in Stephen R Graubard (ed), *Australia: the Daedalus Symposium*, Angus & Robertson, North Ryde, 1985, p 314.
- 17 Astley, *Reaching Tin River*, p 6.
- 18 *ibid*, p 59.
- 19 *ibid*, p 73.
- 20 *ibid*
- 21 *ibid*, p 111.
- 22 *ibid*, p 85.
- 23 *ibid*, p 93.
- 24 *ibid*, p 132.
- 25 *ibid*, p 135.
- 26 *ibid*, p 146.
- 27 *ibid*
- 28 *ibid*, pp 176-177.
- 29 *ibid*, p 160.
- 30 *ibid*, pp 181-182.
- 31 *ibid*, p 202.
- 32 *ibid*, p 208.
- 33 Peter Carey, *Oscar and Lucinda*, University of Queensland Press, St Lucia, 1988, p 475.
- 34 *ibid*, pp. 403-404.
- 35 *ibid*, p 412.
- 36 *ibid*, p 463.
- 37 *ibid*
- 38 *ibid*, p 436.
- 39 *ibid*, p 441.
- 40 *ibid*, p 490.
- 41 *ibid*, p 509.
- 42 Paul Genoni, 'The post-colonial explorer: Rodney Hall's 'The Second Bridegroom'', *Westerly*, 44:1, Autumn 1999, pp 14-26.