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Prof. Dr. Beate Neumeier

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Editor

Prof. Dr. Beate Neumeier

University of Cologne
English Department
Albertus-Magnus-Platz
D-50923 Köln/Cologne
Germany

Tel +49-(0)221-470 2284

Fax +49-(0)221-470 6725

email: gender-forum@uni-koeln.de

Editorial Office

Laura-Marie Schnitzler, MA

Sarah Youssef, MA

Christian Zeitz (General Assistant, Reviews)

Tel.: +49-(0)221-470 3030/3035

email: gender-forum@uni-koeln.de

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abstracts (October 1),

completed papers (January 1)

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abstracts (January 1),

completed papers (April 1)

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abstracts (April 1),

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Early Career Researchers Special Issue:

abstracts (May 1),

completed papers (August 1)

Winter Issue:

abstracts (July 1),

completed papers (October 1)

About

Gender forum is an online, peer reviewed academic journal dedicated to the discussion of gender issues. As an electronic journal, *gender forum* offers a free-of-charge platform for the discussion of gender-related topics in the fields of literary and cultural production, media and the arts as well as politics, the natural sciences, medicine, the law, religion and philosophy. Inaugurated by Prof. Dr. Beate Neumeier in 2002, the quarterly issues of the journal have focused on a multitude of questions from different theoretical perspectives of feminist criticism, queer theory, and masculinity studies. *gender forum* also includes reviews and occasionally interviews, fictional pieces and poetry with a gender studies angle.

Opinions expressed in articles published in *gender forum* are those of individual authors and not necessarily endorsed by the editors of *gender forum*.

Submissions

Target articles should conform to current MLA Style (8th edition) and should be between 5,000 and 8,000 words in length. Please make sure to number your paragraphs and include a bio-blurb and an abstract of roughly 300 words. Files should be sent as email attachments in Word format. Please send your manuscripts to gender-forum@uni-koeln.de.

We always welcome reviews on recent releases in Gender Studies! Submitted reviews should conform to current MLA Style (8th edition), have numbered paragraphs, and should be between 750 and 1,000 words in length. Please note that the reviewed releases ought to be no older than 24 months. In most cases, we are able to secure a review copy for contributors.

Article Publishing

The journal aims to provide rapid publication of research through a continuous publication model. All submissions are subject to peer review. Articles should not be under review by any other journal when submitted to *Gender forum*.

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Editorial

By Victoria Herche, University of Cologne, Germany

1 By locating this *gender forum* issue geographically in Australia, this issue provides a specific area focus in gender studies, utilizing theories and approaches from both gender and post-colonial studies and thereby concentrates on giving voice to those marginalized by the myth of the ‘typical Australian’.

2 The myth of the Australian national identity continues to render homage to the *Australian Legend*, published by Ward in 1958, the “typical Australian” being “a practical man, rough and ready in his manners and quick to decry any appearance of affectation in others” (2). While one might imagine the pull of the legend having waned over the years, the Australian “people’s idea of itself” (1) that Ward sketched has nevertheless influenced Australian identity both home and abroad. Exposing the hidden stories of those unnamed by this definition is at the heart of this issue. The following contributions discuss examples of Australian literature, TV series, and art that represent the female voices in the largely masculinist as well as nationalistic visions of Australia’s national context, thus exploring in how far the position of the white Australian male may or may not remain unchallenged.

3 The issue opens with Katrin Althans’ “Forgotten Voices: The Female ANZAC and Male National Identity”. The image and iconic status of the ANZAC soldier is promoted by various post-memory retellings of the Great War but, as Althans argues, it was specifically Peter Weir’s film *Gallipoli* of 1981 which finalized the contemporary idea of ANZAC as a male-dominated, anti-imperial and nationalistic version. In the lead-up to the Gallipoli centenary in 2015, TV productions such as *ANZAC Girls* have taken to sharing the lost voices of the war, focussing on the stories of women’s, more precisely, nurses’ experiences in WWI. Katrin Althans explores these representations of female voices and the role they play in relation to the idea of a white male ANZAC legend as present in today’s consciousness. As her analysis shows, however, instead of criticizing this one-sided representation of Australian involvement in WWI, productions like *ANZAC Girls* confirm the established ANZAC myth and help to perpetuate an interpretation of the ANZAC legend which is based on post-memory only. Remembering the ANZAC legend thus reveals in how far the mechanisms of this particular cultural memory have worked, and still work, to ‘invent Australia’ and with it a collectively shared identity.

4 In the second article, “Fleshed Out: Bodies of Language in Kate Grenville’s *Lilian’s Story* and *Dark Places*”, Kathleen Denison draws the connection between language and the

body in two novels by Kate Grenville. Grenville uses the bodies of her characters, primarily her two protagonists Lilian and Albion, and their relationship to facts and food in order to show how they are able to unsettle the complex power dynamics in much the same ways that the colonized other is able to find their way out of the oppressive structures imposed on them. In *Lilian's Story*, the protagonist Lilian narrates growing up in Victorian Australia with a stereotypically masculine father. *Dark Places*, on the other hand, belongs to Albion and answers the question of how a seemingly normal man can become so cruel, and so tarnished by the pressure to be masculine. Building on Homi Bhabha, Denison claims that the journey to finding a place within the oppressive patriarchal structures is a case of appropriating the dominant language and finding alternate methods of performing a 'whole' self. Lilian is taking control, in public and in private, in refusing the (body) norm to declare and create her own histories. Thus the female body, though it is the source of oppression for women, also becomes their source of power.

5 In her essay "The Hidden History of an Australian Painter: Louisa Haynes Le Freimann (1863-1956)" Patricia Plummer uncovers the life and work of the 'forgotten' Anglo-Australian artist Louisa Haynes Le Freimann. Born and raised in Birmingham, in 19th century England, Victorian England's restrictive gender norms necessitated the painter to migrate to Adelaide, South Australia, in 1892 and from there to Sydney, New South Wales, in 1897. In Louisa Haynes Le Freimann's best-known painting, the enigmatic and controversial *Bush Picnic Scene near Adelaide* (1896), the pictured unorthodox family group offers a radically different perspective on possibilities of tolerant co-existence in a nurturing and literally matriarchal, rather than patriarchal, society and, according to Plummer, clearly challenges the discourse on the emerging Australian nation in the pre-Federation years. The painting can be linked, through style, scale and genre, to Australian Impressionism, yet it consciously contradicts the masculinist as well as nationalistic vision of that school of painting in various ways. In reconstructing and acknowledging the life and works of this female artist, this paper emphasizes the alternative visions of Australian Impressionism as well as its significance in a larger national context.

6 The issue is rounded off with a review by Lisa Tagliaferri of Mara R. Wade's 2013 book *Gender Matters: Discourses of Violence in Early Modern Literature and the Arts*. This edited volume presents an interdisciplinary and multivalent approach to questions surrounding gendered violence from the late Middle Ages through to the 18th century. Organized thematically, treating Europe with an emphasis on England and Germany, but also including an essay on Japanese drama and one that points to the New World, Tagliaferri considers this

volume as appealing and relevant to a wide range of scholars working in and around Early Modern Studies.

7 This issue provides insight into stories and artefacts that are forgotten and hidden from an already existent and quite rigid cultural memory of the Australian collective memory. They strive for being included and thus challenge persistent images of “the Australian myth”. The recovery and retelling of those stories hidden from the common imaginary provides the continuous challenge for a vivid and diverse representation of the beautiful continent ‘down under’.

Works Cited

Ward, Russell. *The Australian Legend*. 1958. Rev. ed. Melbourne: Oxford UP, 1977. Print.