

## Abstracts – Résumés

### ⇒ **Antagonistic Representations of Space Between the Aboriginal Noongars and the Australian State** (Virginie C. BERNARD)

#### **Abstract**

This article seeks to account for the antagonistic representations of space between the Aboriginal Noongars of the South West of Western Australia and the Australian State in the context of the Noongars' native title claims, both in Courts and through a negotiation process. First, during the trials, the Noongars faced the State of Western Australia and the Federal State around the concept of society, which the native title legislation imposes. The Noongars had to comply with the requirements of the law, but faced with the rigid legal approach of the concept of society defended by their opponents, they sought to soften its definition to reflect the flexibility and dynamism that characterizes their conception of space and their social and territorial organisation.

The Noongars then negotiated with the State of Western Australia to resolve their land claims and obtain a comprehensive economic, social, financial and political agreement. The Noongars and the State of Western Australia brought their perspectives closer together during this negotiation process. The Noongars' conception of space and social and territorial organisation was rationalized through the establishment of a system of governance, the political basis of the Noongar nation in the making. This formalization was asked for by a majority of Noongars as it would allow them to remain united, to function and prosper, but also to be recognized by the State and thus gain a certain amount of autonomy.

#### **Résumé**

Cet article cherche à rendre compte des représentations antagonistes de l'espace entre les Aborigènes Noongars du sud-ouest de l'Australie Occidentale et l'État australien dans le contexte des revendications foncières engagées par les Noongars, à la fois devant les tribunaux et par le biais d'un processus de négociation. Premièrement, au cours des procès, les Noongars affrontèrent l'État d'Australie Occidentale et l'État Fédéral autour du concept de société, que la législation des revendications foncières autochtones impose. Les Noongars devaient se conformer aux exigences de la loi, mais devant l'approche juridique rigide du concept de société défendue par leurs adversaires, ils cherchèrent à en assouplir la définition afin de refléter la flexibilité et le dynamisme qui caractérisent leur conception de l'espace et leur organisation sociale et territoriale.

Les Noongars ont ensuite négocié avec l'État d'Australie Occidentale pour résoudre leurs revendications territoriales et obtenir un accord économique, social, financier et politique global. Les Noongars et l'État d'Australie Occidentale rapprochèrent leurs points de vue au cours de ce processus de négociation. La conception des Noongars en matière d'espace et d'organisation sociale et territoriale fut rationalisée au travers de la mise en place d'un système de gouvernance, base politique de la nation Noongar en devenir. Cette formalisation était demandée par une majorité de Noongars car elle leur permettrait de rester unis, de fonctionner et de prospérer, mais également d'être reconnus par l'État et de gagner ainsi une certaine autonomie.

⇒ **Mapping Mobility in Australia: from the Bush to the Desert and the Ghostly Place** (Christine VANDAMME)

**Abstract**

The article examines the motif of mobility in Australian literature and history and points to a recurrent and paradoxical immobility and the absence of a frontier myth as symptomatic of Australia's relation to the land, its colonial history and the obliteration of its Indigenous population up until the end of the 20<sup>th</sup> century. It analyses the difficulty non-Indigenous Australians have had from the very beginning of settlement in mapping out both literally and figuratively the iconic national Bush and its modern avatar, the desert. The spectrality to be found in early works gains an even more problematic and critical dimension after the Second World War with the advent of postmodern parodies and more recently still, the development of multicultural perspectives on such aesthetic issues reflecting deeper political and cultural dynamics.

⇒ **Unfixed/unfixing *geografictione* in Aritha van Herk's *Places Far From Ellesmere* (1990)** (Anne-Sophie LETESSIER)

**Abstract**

Aritha van Herk's *Places Far From Ellesmere* is informed by the contrary dynamics of the centripetal forces of "emplacement" as "entextment," and the centrifugal drive of dis-location striving to eschew textual and territorial enclosure. Taking its cue from the author's suggestion that her text is "a map masquerading as a book," this paper proposes to examine how she unsettles the traditional definition of place to write unmappable, unfixed and unfixing *geografictione*.

**Résumé**

Si Aritha van Herk propose de lire *Places Far From Ellesmere* comme « une carte se faisant passer pour un livre », il s'agit bien d'une carte paradoxale qui met en tension les forces centripètes de l'*emplacement* et de l'*entextement*, et le désir centrifuge d'échapper aux enclos textuels et territoriaux. La présente étude y voit une poétique qui vise à déranger les définitions traditionnelles du lieu pour le soustraire au statisme et à la fixité que lui impose ordinairement la cartographie.

⇒ **Mapping the unstable: the Af-Pak border and its tropes in Nadeem Aslam's *The Blind Man's Garden* (2013)** (Maëlle JEANNIARD DU DOT)

**Abstract**

Nadeem Aslam's fourth novel *The Blind Man's Garden* was described by Pankaj Mishra as an "anatomy of chaos" (Mishra, 2013). In this anatomy, the border appears as the throbbing heart of the narrative: more than a backdrop to the story, it runs through its characters and appears in even the smallest details of the writer's meticulous, poetic prose.

Set in the troubled FATA (Federally Administered Tribal Areas), at the border between Afghanistan and Pakistan, *The Blind Man's Garden* is the story of a family caught in the mental and physical divisions of the post-9/11 world. In the narrative, mapping the Af-Pak borderland occurs through the characters' displacement along,

across and beyond the border, but also through a number of metonymic networks. One such construction is the motif of invasion, whether it is ideological or physical, making real and imagined borders more salient and forcing a semantic reinvention upon the characters. In the novel, the border can also be construed as a prism – an image used by Aslam himself – allowing the story to reflect a poetic light on areas rendered dim by global discourse. This appears notably through the blind man's sensory border-crossing. While the physical border is threatened by war and violence, the symbolical border reveals Aslam's poetics of confluence, inviting the reader to acknowledge borders as a place of spatial and historical continuity rather than a boundary.

### Résumé

*The Blind Man's Garden* est le quatrième roman de Nadeem Aslam. Décrit par Pankaj Mishra comme une « anatomie du chaos » (« *an anatomy of chaos* », Mishra, 2013), il donne à voir la frontière non pas seulement comme arrière-plan contextuel du récit mais comme le cœur même de la diégèse, donnant vie à ses personnages et aux détails même les plus infimes de la prose minutieuse qui caractérise les romans de l'écrivain.

Le roman est situé dans les FATA (*Federally Administered Tribal Areas*), à la frontière pakistano-afghane. *The Blind Man's Garden* suit le parcours d'une famille victime de la fragmentation mentale et géographique de l'immédiat après-11 Septembre. Dans ce long récit, le processus de cartographie de la frontière pakistano-afghane passe par le déplacement des personnages le long, à travers et au-delà des frontières, mais également par un déplacement de sens dans un important réseau de métonymies. L'une d'entre elles est le motif de l'invasion – idéologique ou physique – qui rend la frontière d'autant plus manifeste, et conduit les personnages à repenser leur rapport au sens et à l'autre. La frontière fonctionne aussi comme un prisme, symbole cher à Nadeem Aslam, et en cela elle permet de projeter une réflexion poétique lumineuse sur des espaces rendus illisibles par les sombres images de guerre. C'est ce qui se passe au travers de la redécouverte sensorielle de l'aveugle, le « *blind man* » éponyme. Là où la frontière géographique est menacée par la guerre, la frontière symbolique, quant à elle, révèle finalement une poétique de la confluence : Nadeem Aslam invite ainsi son lecteur à percevoir la frontière comme un lieu de continuité spatiale et historique plutôt que comme une limite infranchissable.

⇒ ***Cartographies en mouvement: Re-imagining the Irish Landscape through the Tim Robinson Archive*** (Dr Nessa CRONIN)

### Abstract

In September 2014 the Tim Robinson Archive was formally launched with a preview exhibition, international symposium, and public interview with Tim Robinson, at the National University of Ireland, Galway. Robinson is acknowledged as being the most significant writer and cartographer of the Irish landscape over the last forty years, and his work has been published to much critical acclaim and translated to a wider global audience in recent years. As a mathematician trained in Cambridge, Robinson is a self-taught visual artist that lived and worked throughout Europe (primarily in London) in the 1960s and early 1970s where his visual and environmental artworks were exhibited in galleries and non-traditional settings. His international reputation now lies

in his extraordinarily work detailing the landscape of the west of Ireland, primarily through maps and books he has written focusing on the complex histories and geographies associated with the places and people of this part of western Europe. This paper explores the archive of Tim Robinson through an artist-in-the-archive research project, *Iarsma: Fragments from an Archive*, based on the maps and writings of Tim Robinson.

⇒ **Digital Mapping: Google Street View and Social Documentary** (Lisa FITZGERALD)

### **Abstract**

Google Street View was launched in 2007 and enabled the user to zoom down from the traditional cartographic bird's-eye view to an immersive 360° street level environment. The result is a virtual version of a cartographic tool where the user can immerse themselves in a panorama of their chosen environment. These vistas are captured using stitched together images taken from Google automated street view cameras on 2.5 metre photographic masts mounted, for the most part, on the tops of cars. The resulting photographs are unsettling, using wide angle camera lines and fused images, the impact provokes a voyeuristic response in the viewer. Almost immediately, artists have begun to appropriate these images in their own work building on a history of street photography as seen in the works of Paul Strand, Walker Evans, Dorothea Lange, Robert Frank but also emphasising the different scale and viewpoint that Google Street View generated such as digital artists Eduardo Kac's *Lagoogleglyph* series where the artist created artworks that were visible only using the technology. This paper will examine the impact of Google Street View on how place is represented by contemporary artists and the repercussions for the aesthetics of space.

⇒ **Finding Permanence in Movement: an Interview of Dina Nayeri on Migration, Writing, and the Gradual Process of Home-Building in Exile** (Jessica SMALL)

### **Abstract**

This interview took place at the Writing on the Wall Literary Festival in Liverpool, England, on May 23rd 2019. Nayeri was attending the event as part of an international tour to promote her latest book, *The Ungrateful Refugee*: a non-fictional account of the testimonies she has gathered through her travels to refugee camps in recent years, intertwined with a detailed and emotional account of her own experiences as an asylum seeker and a refugee. The discussion explores questions of writing refugee narratives and home-building in exile.