

French–Australian Writing: Expanding Multilingual Australian Literature

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In ‘Australian Literature—International Contexts’ (2007), Robert Dixon called for what he termed ‘a transnational practice of Australian literary criticism’ (19). In this article, Dixon traced the history of Australian literary criticism, noting in particular the influence of ‘world literature’ and transnational studies since the 1990s. In a six-point plan that aimed to develop a transnational approach to Australian literature, he suggested literary critics pay greater attention to transnational Australian writers and to the influence of multicultural backgrounds upon the shape of Australian literature. He argued that it was now time to move beyond cultural nationalism to ‘explore and elaborate the many ways in which the national literature has always been connected to the world’ (20). Indeed, the attention to minority writers that had been gradually growing for several decades had extended to lively discussion of transnational writing by the early twenty-first century. Two years after the publication of Dixon’s field-leading article, Michael Jacklin declared a ‘transnational turn,’ pointing to a ‘surge of references in Australian literary studies over the last few years to the transnational dimensions of the national literature’ (1).

Against the backdrop of debates in world literature, Dixon’s call was apt. In the wake of the popularity of the field of world literature that had spread so rapidly in the US, how could Australian literature be reconsidered? David Damrosch’s hugely influential work pushes literary critics to reconsider some of the time-honoured categories that have organised our disciplinary enquiry. From *What is World Literature?* (2003) through his many collaborative works, such as *How to Read World Literature*, *Teaching World Literature* and *The Longman Anthology of World Literature* (all 2009), Damrosch suggests new modes of interpretation and of identification, suggesting that ‘a work enters world literature by a double process: first, by being read *as* literature; second, by circulating out into a broader world beyond its linguistic and cultural point of origin’ (2003, 6). Do Australian texts correspond to such a theory? It is worth pausing to consider these two stipulations in terms of Australian literary studies. Looking at Damrosch’s first condition, are Australian texts read *as* literature and, if so, by whom? Are Australian authors considered favourably by readers in other parts of the world, both English-speaking and non-English-speaking? Damrosch’s second condition raises two separate but interlinked questions regarding Australian texts. First, do they circulate out into a world beyond their Australian ‘cultural point of origin’? Do they find a readership in other Anglophone spaces, for example? Do they form part of a canon of literature in English? Are they included in University curricula—particularly in the US-inspired ‘World Literature’ programs? Pascale Casanova suggested in *The World Republic of Letters* that literary markets revolve around cosmopolitan capitals—Paris, London, New York—that bestow recognition on literary texts. Do Australian texts circulate in these capitals? And are Sydney, Melbourne or Perth, for instance, such cosmopolitan capitals? Second, do Australian texts circulate beyond their ‘linguistic point of origin’? This question raises the issue of translation. Are Australian texts translated and made available to readers in non-Anglophone areas? It also raises the question

of English as a dominant language in Australian literature, and it is this that is the focus of this article.

There is a growing awareness in Australian literary studies of the presence of—and, indeed, the history of—Australian literature in languages other than English. Huang Zhong and Wenche Ommundsen broach this question in ‘Towards a Multilingual National Literature: The *Tung Wah Times* and the origins of Chinese Australian Writing,’ pointing out that ‘one large and important body of Australian writing has remained excluded from histories and anthologies: literature in languages other than English’ (1). Beyond the investigation of Chinese-Australian writing that is the subject of this particular article, the ground-breaking project on multilingual Australian literature undertaken by Ommundsen, Zhong and Jacklin generated knowledge of Australian literature written in Arabic, Chinese, Spanish and Vietnamese.¹ In addition to this project, several other scholars have explored Australian literature written in languages other than English. Shen Yuanfang, for example, has analysed Australian autobiographies written in Chinese (2001). John Gatt-Rutter has also completed extensive work on Australian writing in Italian (2014). In this article, and in the larger project of which it forms part, we contribute French-language Australian literature to this development. We are currently investigating the body of texts written in French by *migrants* to Australia in a project funded by the Australian Research Council. Our project aims to shed light upon narratives of Australia and Australian identity written by this group, as well as to contribute to current debates over the limits of transnational literature, the parameters of world literature and the definition of Australian literature.

The recognition of Australian texts written in languages other than English raises questions over the shape and scope of Australian literary studies. Do texts written in Australia by Australian residents yet published by presses in Europe or Asia count as ‘Australian literature’? Are texts by migrant writers, who are in Australia temporarily, included in the category of ‘Australian literature’? Are writers who were established authors in their culture of origin, yet who move to Australia to pursue their writing, part of an ‘Australian literature,’ a ‘transnational literature’ or a ‘world literature’? It is to Dixon’s work once again that we can turn as we reflect on these questions. Dixon explored the scope and scale of the category of ‘Australian literature’ in his 2015 article ‘National Literatures, Scale and the Problem of the World.’ In this essay, he suggests that Damrosch’s theory invites us to ‘read books at the scale of the world,’ which prompts him to ask: ‘What are the consequences of approaching a national literature like that of Australia, or the literature of a city like Melbourne or Sydney, from the scale of “the world”?’ (1). Dixon points to theorists in social sciences, and particularly in geography, such as Neil Brenner, David Harvey and Neil Smith, who argue that scale—such as the scale of studying phenomena at the level of the individual, the family, the city, the nation, or the world—is discursively constructed. On this basis, Dixon ponders the discursively constructed scale at which we read literary texts. Does an Australian text ‘belong in a local, a national or a transnational context?’ he asks, and ‘what are the consequences of reading a novel at the wrong scale?’ (2). Dixon’s answer to this is complex, since he wishes to avoid the constraints of nationalism yet simultaneously to resist any universalising practice that would deny the specificity of a text. While he welcomes rethinking the limits of a national literature, he cautions against stretching the scale of Australian literature onto the global scale. Emily Apter makes a similar point, suggesting that what she calls ‘oneworldliness’—approaching literature from a universal, but really a US-dominated, perspective—is a problematic mode of interpretation (24). Such a mode of interpretation, Dixon implies, would risk misreading due to a lack of expertise. He resumes: ‘what seems useful in all this is the call for a “scale-sensitive” analysis, in which all scales are in play, and in which there is movement above, below and around the

national level' (8). Taken together, then, Dixon's 2007 work on transnational Australian literary criticism and his 2015 text on the scale of the national literature highlight Australian literature's connectedness to the world and simultaneously remind the literary critic of the need for disciplinary expertise.

The question of the scale of Australian literature and its connectedness to the world has specific implications for Australian texts written in languages other than English. In our project we examine Australian literature written in French and question the scale on which this body of literature should be read. Neither fully European nor fully Australian, these texts underscore Australia's connectedness to the world and the long history of Australia's links with non-Anglophone areas. By analysing this body of work, we aim to test what 'transnational French–Australian literature' might mean. The historical scope of our project, which spans the mid-nineteenth century to the present day, highlights different ways in which 'transnational literature' can be conceived. Moreover, the cultural and linguistic specificity of the texts also raises the question of scale, since they are connected to global scales of reading while preserving the specificity of the local.

The scale of literature in French has itself undergone transformation due to the attention to globalisation and international/transnational perspectives in the Humanities since the 1990s. Following developments in Anglophone literatures, postcolonial enquiry in Francophone writing was a major development at the end of the twentieth century. Scholars in the twenty-first century have taken up the mantle of transnational enquiry. Charles Forsdick, Alec Hargreaves and David Murphy's *Transnational French Studies* (2010) aimed to reposition French literature as a site of myriad international influences, and, also published in 2010, Christie McDonald and Susan Rubin Suleiman's *French Global* aimed to rewrite the history of French literature as the product of encounters rather than canons. Indeed, French has long been a major world language and the site of multiple encounters. In the Middle Ages, France was a major world trading power and the nexus of the Mediterranean space. In the colonial period, French spread through the colonies of Africa, North and South America, the Caribbean and Asia. In the present day, increased migration has led to a proliferation of migrant writing. Most interestingly, this writing subverts the common directions and destinations of previous times; as opposed to journeys from a colony/former colony to France, and particularly the urban centre of Paris, more literary works imagine new patterns of travel, involving different regions and creating new global connections. This writing moves beyond categories of postcolonial literary criticism, such as hybridity, in-betweenness, belonging, nostalgia and resistance. In particular, Subha Xavier develops a mode of interpretation that moves beyond France and beyond Paris, pointing to what she calls a 'Global French Literature.' In Xavier's theorisation, this global literature written by migrant writers moves beyond categories of postcolonial enquiry. Although she highlights the importance of national publishing industries to the dissemination of migrant works, Xavier argues that migrant literature circulates between nations and beyond national identities, and could thus be considered as a category of its own.

Our study of French–Australian literature has uncovered a series of texts that could be interpreted as part of a Global French Literature, but are nevertheless specific in their scope. This is not a literature about the 'whole world' but one that is focussed on one particular part of the globe. Moreover, as Dixon was careful to underscore, this is a historical phenomenon; that is, Australian literature has always been connected to the world, including France. The French have had a connection with Australia since the Baudin expedition in 1800, and the first narrative about Australia in French was published in 1676: Gabriel de Foigny's *La Terre australe connue*. Early contact between France and Australia spawned fictional imaginings of

Australia and these texts have attracted some scholarly attention. Nevertheless, since the nineteenth century, there is a history especially of non-fictional writing in French by migrants to Australia. These narratives reveal very different formulations of Australian, as well as French, identity and a historical study of them adds important knowledge to our understanding of both ‘Australianness’ and ‘Frenchness,’ challenging the dearly-held French notion of a uniform national identity. In this article, we focus on representative examples of this writing: one text from the nineteenth century (a set of letters), one from the twentieth century (a collection of short stories) and another from the twenty-first century (a travel account) to chart the development and the scale of French–Australian transnational literature. We argue that this body of texts demonstrates Dixon’s assertion that Australian literature has always been connected to the world, while their cultural and linguistic specificity prevents them being read on the scale of ‘world literature.’

French Travellers and Temporary Workers in Nineteenth-Century Australia

The first works of French–Australian literature were produced in the 1850s. Among them were texts by travelling writers who developed reputations as adventurous artists who transgressed national borders. Roving intellectual Antoine Fauchery was already well known in French literary circles before he migrated to Australia. He wrote primarily for the journal *Le Corsaire Satan*, based upon the daily newspaper *Le Corsaire*, which was published in Paris from 1823 to 1858. This publication had launched the careers of several prominent literary writers and Fauchery could count among his friends Charles Baudelaire and the photographer Nadar (Gaspard-Félix Tournachon). His *Lettres d’un mineur en Australie* consists of eight letters about the author’s experiences working as a miner in the goldfields of Victoria and as the owner of a photography studio in Melbourne from 1852 to 1866. These letters were published in serial form in fifteen instalments in *Le Moniteur universel*. They were subsequently published in Paris in a single volume in 1857 by Auguste Poulet-Malassis, who had just published the first edition of Baudelaire’s *Les Fleurs du mal*. The volume is prefaced by a 23-page introduction by symbolist poet Théodore de Bainville, who frames the text as a heroic journey of trials and tribulations in hard-living Australia. In a trait typical of prefaces to French–Australian works right into the twenty-first century, this writer cannot help but compare his miner friend, Fauchery, to Alfred de Musset, Lord Byron, and other renowned, adventurous literary figures. Although about Australia and written by someone living in Australia at that time, this is packaged as French writing, therefore.

In *Lettres d’un mineur en Australie*, Fauchery, as Dianne Reilly argues, aims to record his impressions of life in the goldfields for a foreign readership. He is eager to avoid exoticisation, however. He devotes much of his text to faithful representations of the people he meets on the goldfields. In her biography of Fauchery, K. O’Neill highlights Fauchery’s background as a French Republican and suggests he was: ‘against oppressors of all kinds. Hostile to capitalists and scornful of squatters, he is sympathetic to emancipists, diggers, Jews, and above all Chinese’ (158). He is especially critical of the racist rhetoric of Australians towards the Chinese, whom he praises as part of the burgeoning entrepreneurial spirit of Australia (265–66). He depicts the highly international grouping in the goldfields as harmonious and industrious and records his respect for those who have travelled to these remote parts. There are only two groups who arouse Fauchery’s scorn. Such Republican values and the rejection of oppression O’Neill discerned are not extended to the Aboriginal population, whom Fauchery describes in racist terms as idle, drunk and dishonest. In addition, Fauchery records his poor impressions of the early Australian settlers. Despite his intention to avoid exoticisation, he describes a bush ranger who robs men and frightens women as a horrible, fantastical, red-

bearded character with sharp teeth, for example (53). By contrast, the group he most admires is the convict settlers. His initial description of them is bleak, as he depicts them as nomadic, drunken and violent (67). However, Fauchery's distaste turns to pity when he views the abject poverty in which they live, in a shantytown created by what he calls 'the patriarchal government' (68) and to which he contrasts the riches of the governing classes on the other side of the Yarra river (70). As his letters continue, he develops an admiration for this section of the population: 'Banished from the old world, they have forgotten it, and, confined to their own resources, they dream of building a new society and of buying back their rights to life and independence on this earth of exile and expiation' (111). In this way, Fauchery writes of his belief in the future of an Australia that can rely on the industrious nature of the life force of the former convict.

Overall, then, Fauchery styles himself as a chronicler of Australian society—at least the segment of it that is on display in the goldfields—for not just the consumption but the education of readers at home in France. This French Republican is struck by the ideals with which he comes into contact in this newly settled land and attempts to portray the people he finds there in a faithful manner. Although Fauchery's work points to the nascent inequity of this promised land, for the benefit of a foreign audience it insists upon its capitalist potential. Fauchery lived in Australia long enough to be considered a migrant here, but his work remained strongly connected to France; the French nation was his audience and the French government and publishing industry were his sources of funding. The example of Fauchery shows that Australia was present in the French literary imagination and that texts about Australia could be disseminated to a French readership. These earliest examples of French–Australian literature constitute a small scale of writing and cannot be understood on a global scale of 'world literature'; they are highly specific and do not travel beyond their cultural and linguistic origins, to recall Damrosch's theory. Nevertheless, they testify to Australia's connectedness to the world and to the links between individuals, nations and organisations (the French government and presses) that enabled these works to be written, published and disseminated.

The French Migrant Settler in Early Twentieth-Century Australia

Our second example is that of Paul Wenz. Wenz was born in Reims in 1869 yet moved to Australia in the early 1900s. He had first visited Australia in 1892 to become a jackaroo, as is described in the introduction to *Récits du Bush: trois nouvelles australiennes*, a collection of stories that appeared separately in the early 1900s, and which was published as a collection in 1998 (7). Most of Wenz's oeuvre disappeared, but ten of his works were discovered after the death of his wife in 1959. A study of Wenz provides an example of two moments of French–Australian transnational literature across two centuries. Wenz's work was originally packaged, in the early twentieth century, for a French audience curious about other parts of the world. As we saw in relation to Fauchery, Wenz's publishers also emphasised his established literary connections, underlining the fact that he was a friend of André Gide and the first French translator of American adventure writer Jack London—a man of the world, therefore, who was sponsored by another childhood friend from Reims, winemaker Paul Krug, to whom he dedicates this work. The introduction to *L'Echarde* is written by Firmin Roz, a renowned specialist in American and Anglophone writing, and lists many of Wenz's works in laudatory terms. Roz even compares Wenz's writing to colonial classics, describing it as 'a tragic idyll in the Antipodes, a modern *Paul et Virginie* before Pierre Loti, Joseph Conrad, and Rudyard Kipling' (ii).

However, Wenz has become a focus of interest for Australian readers in the twenty-first century via the repackaging of his work by scholars in French Studies interested in Franco–Australian literary relations. Several of his works have been translated into English, with paratextual elements that clearly announce him as a French–Australian writer. As recently as 2018, his novel *Au Pays de leurs pères* appeared in English translation. In that same year, Maurice Blackman’s translation of Wenz’s best-known novel *L’Echarde*, rendered as *The Thorn in the Flesh* and first published in 2004, was re-issued. The reason for this renewed interest may be found in the boom in travel writing in France in the 1990s and the connected promotional work of Blackman and Jean-Paul Delamotte. Delamotte was a great activist for Australian culture in France; he developed the series ICI AUSSIE and was awarded the Order of Australia in 1992.² Surprisingly, then, Wenz is perhaps a better-known French figure in Australian literature now, in the twenty-first century, than he was in French literature in the twentieth.³

In terms of Wenz’s writing, his representation of Australia changed over the years he spent in the country. Blackman argues that ‘early writings show him as an amused apologist for Australia to the French, but his post-war novels and stories express a more matter-of-fact Australian identity’ (*ADB*). Blackman does not define what this ‘matter-of-fact’ identity is, but some of Wenz’s ‘apology’ for Australia to the French can be gleaned from a reading of the stories that comprise *Récits du Bush*.⁴ In this text, one discovers an early twentieth-century writer eager to explore the landscape and society of Australia. The non-urban Australian landscape, celebrated by many twenty-first century French travel writers, is represented as harsh and foreboding by Wenz. Wenz’s second story ‘Le petit murphy’—‘little Murphy’—about a child who dies due to the scarcity and pollution of water in the harsh New South Wales ‘Federation’ drought in 1901, opens with a description of the landscape of rural New South Wales: ‘a cruel and splendid sky, without a cloud, without a promise’ (30). The landscape is presented as one of the main factors that leads to the death of ‘le petit murphy’ at the end of the tale. On seeing the clouds that finally promise rain arrive during the dead child’s funeral march, the narrator writes, ‘One wondered if the sky had wanted an expiatory victim, like it demanded in olden times’ (32). In terms of his representation of Australian society, Wenz, like Fauchery, is also interested in the hardy identity of the white Australian. Wenz’s final story in *Récits du Bush*, ‘Cocky,’ for example, pits squatters against convicts. Although convicts enjoy minor successes, they eventually lose out to the longer-standing ‘Australian’ landed class whom Wenz portrays as more morally upright. This motif is repeated in several of Wenz’s tales, in which he opposes convicts of Irish heritage to second-generation squatters of English background. Thus Wenz differs from Fauchery in his depictions of Australian society’s structure, favouring the longer-standing ‘bourgeois’ class of squatters and suggesting a traditionalist, conservative strain in his sympathies.

Seeking to situate Wenz’s work, Blackman notes that Wenz’s ‘writing could easily have appeared, at first sight, as a “neo-colonialist” rather than a “post-colonialist” literary enterprise—that is, a potentially patronising appropriation of the Australian experience into French literary discourse as a sort of latter-day colonial trophy’ (1997, 10). Such a conclusion on Wenz is one that resonates with a point we aim to prove in our own project: that Wenz’s writing, as Blackman puts it, ‘becomes a means of signifying and expressing his own position of transculturality as a French–Australian writer’ (9), but also that this transculturality evolves over time as it is reimagined and repackaged. As Wenz uses Australian expressions alongside French ones on an Australian landscape he does not compare to France, Blackman finds that Wenz’s work ‘had an unexpected feed-back effect whereby the French language begins to speak “Australian” rather than simply translate Australia into French’ (10). This text may have originally conformed to Charles Forsdick’s theory of travel writing, which constructs ‘the

existence of an elsewhere, the experience of which is to be textualised and translated for the consumption of a home audience' (2). Yet Wenz's work, especially with Blackman's translation of it into English and Delamotte's reconstruction of it for a Franco–Australian audience, is now a point of reference to an unusual Francophone elsewhere, containing themes, directions and destinations very different from those of previous times. Wenz's work can be read on more of a global scale than Fauchery's, then, and approaches Xavier's category of 'Global French literature.' Indeed, the recent translations of Wenz's writing demonstrate that his work has travelled beyond its linguistic origin in Damrosch's formulation. Nevertheless, the specificity of Wenz's texts, their cultural origin, remain important. To be able to read all his texts requires the expertise in language and interpretation prized by Dixon and underlines the importance of reading on a local, and even on a regional, scale.

Backpackers and Adventurers: A New Golden Age of Travel Writing

The third text we discuss here is one among the plethora of twenty-first century French-language travel texts about Australia. Forsdick discerns a resurgence of interest in travel literature in 1990s France, both in popular and academic circles (6). Belgian-born Sophie Libion's *Une année en Australie* is a prime example; as opposed to the literary letters of Fauchery and the poetic prose of Wenz, Libion's work falls more neatly into the genre of travel writing.⁵ It is described on the cover as *Témoignage et document*: witness account and document. The narrative is based around Libion's travel diary and she claims that 'this book is neither a novel nor a made-up story. It is the tale of a journey which has for its goal to make budding adventurers dream and to make the most stay-at-home people travel' (5). Libion's text has no literary ambitions, therefore, but is clearly marketed as life writing. This type of French language writing about Australia coincides with the resurgence of interest in travel writing that Forsdick detects. Proliferated by the creation of travel writing series such as 'Ecrire et voyager aujourd'hui' by large, powerful publishing houses like L'Harmattan (who published Emmenuelle Ferrieux's *Tour de chant* in 2014), as well as the emergence of several boutique publishers specialising in travel texts (like the Paris-based La Boîte à Pandore, which published Libion's work), these pieces about trips to Australia are 'French' in their language and 'Australian' in their focus. They differ from the migrant texts of Fauchery and Wenz, then, and add to the complexity of the category of 'French–Australian literature.'

Moreover, the group of works to which Libion's text belongs are also more celebratory of Australia's society and social structures. The critiques and comparisons between social groups within Australia that characterise Fauchery's and Wenz's works are replaced by more positive observations in Libion's. Whereas she understandably omits any anachronistic references to squatters and convicts in her work, Libion records her perspectives of Australian society and of its differences to French habits, values and structures. She works in several locations, both urban and rural, and comes into contact with a cross-section of Australian society. While she points to some facile, even stereotypical traits—a predilection for drinking and a relaxed approach to work (17)—her criticisms are few. She highlights instead the generosity she discerns among Australians, praising the solidarity of 'mateship,' for example. She is able to find work thanks to her quickly-made friends when working on the docks of Western Australia (175) and is able to rely on hospitality from many Australians, sometimes in forms as simple as couch-surfing, throughout her trip (13). This fascination with Australian solidarity with travellers is reflected in other twenty-first century travel works, such as those by Eddie Mitteleite and Emmanuelle Ferrieux, who travel a long way on little money thanks to such generosity. This depiction differs from the Australian world created by Wenz, which emphasises deceptive swindlers such as the 'cockies,' who attempt to trick one another out of

land or money, or opportunistic ‘swaggies’ who display little more than self-interest. Indeed, many contemporary texts highlight the similarities between Australia and other nations, rather than the differences between them. Thus what we have chosen to label French–Australian writing has taken on some new contours, both in genre and in attitudes towards Australian society. A positive, less critical view of Australia emanates from the plethora of travel texts about this country that have emerged in the last two decades. Libion’s work, along with that of the many recent Francophone travel writers on Australia, might not be read ‘*as literature*’ according to Damrosch’s formulation of ‘world literature’ cited above. It does, however, circulate ‘out into a broader world beyond its linguistic and cultural point of origin.’ Libion’s text is thus among a group that adds another dimension to the scale of ‘French–Australian’ writing. Travel texts by Francophones about Australia co-exist with texts by migrants who live in Australia—such as Catherine Rey and Didier Coste—and who play a significant role in Franco–Australian relations through cultural activities in academic and community ‘French Studies’ and literary circles in Australia.

Thus certain trends have persisted across centuries in French–Australian writing, the most prominent of which may be the exoticisation (or at least an awareness of the dangers of this, in Fauchery’s work) of Australia—its landscape, its possibilities, its language, its Indigenous peoples—along with a critique of its societal structure. Yet the audience for French–Australian texts is changing, as the continued translation and repackaging of Wenz’s early twentieth century texts, as well as the many new forms of travel narratives to Australia in French, are now proving. If exoticisation of Australia’s differences remains a consistent and predictable trait of such writing, this is not to say that the forms taken by the description of diversity have not evolved in many directions. In the face of a perceived ‘decline in diversity’ (Forsdick 5), where debates over increasing homogeneity often cast cultural transformation as a form of death or loss, the French case is one of an increase in creative variability across several lines, which we are still attempting to trace diachronically.

To return to Dixon’s theory that formed our point of departure, this article has focussed on the long-standing interest of French writers in Australia in order to illustrate how Australian literature has always been transnational. While the project of which this study forms part has uncovered many traveller texts by authors who, like their nineteenth-century counterparts, spend a finite amount of time in Australia, it has also unearthed a continuing migrant literature, following the trend set by Wenz.⁶ This body of work demonstrates that literature in French is global in realms beyond the (post)colonial. Indeed, these texts push the boundaries of categories such as ‘French literature’ or ‘Australian literature.’ They bring an Australian dimension into transnational French Studies that could easily be overlooked. They also bring a French dimension into Australian literature and its connectedness to the world. Australian literature is clearly linked to different parts of the world on a grand scale, as the existence of an Australian literature in languages other than English shows. However, a reading of these texts will inevitably lead to connections at a smaller, more specific scale, as reading in specific languages requires specific expertise. This body of ‘French–Australian literature’ does not correspond to the universality of Damrosch’s theory of ‘world literature’ yet is instead an example of how we can reimagine world literature as a combination of smaller scale worldings. Such worldings have specific histories, languages and cultures and, despite their smaller scale, they surely matter.

NOTES

¹ This project, entitled ‘New Transnationalisms: Australia’s Multilingual Literary Heritage’ (2013–2015), was funded by the Australian Research Council through its Discovery scheme.

² An obituary and informative summary of Delamotte’s contribution to French–Australian Studies can be found in *The French Australian Review* 67 (2020). The *French Australian Review*, formerly *Explorations*, which released its first volume in 1985, is in itself an example of the enduring connection between France and Australia. Blackman and Delamotte teamed up to publish a translation into English of a series of rediscovered short stories by Wenz, entitled *Diary of a New Chum and Other Lost Stories*. The series ICI AUSSIE, devoted to French–Australian literature, was published by La Petite Maison, a small publishing house on the outskirts of Paris.

³ This is in the sense that he might be discovered by people with interests from a wider field than French or Australian Studies. In the French Studies communities, as Wallace Kirsop wrote in 2007, Wenz has long been ‘a presence, one memorialised sixty years ago by Erica C. Wolff in what was the first humanities PhD (at the University of Melbourne) ever completed in Australia’ (39). Wolff did indeed attain a doctorate for her study of Wenz in 1948.

⁴ The three stories in this collection were published in the 1905 collection *A l’Autre bout du monde: aventures et mœurs australiennes* and in the 1910 follow-up collection *Sous la croix du sud: contes australiens*. As Andrew Game points out, ‘Both ran to second editions, confirming that a market existed in France for stories about Australia’ (n.p.) but neither were consecrated by prefaces by experts nor attempts to compare Wenz to renowned literary greats.

⁵ This is not to say that there are no literary works in French about Australia in the twenty-first century, as we show in ‘French Migrant Writing in Australia: Australianness in Two French Female Memoirs from the 2000s.’

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