

## Editorial

Issue thirty-nine of *Colloquy: Text, Theory, Critique* has been produced under challenging circumstances. At the end of 2019, prior to the global spread of Covid-19, we decided to work on a special issue with the theme of writing climate. As 2020 progressed and the higher education system adapted to the new circumstances, we decided that it would be best to publish a general issue, including works which focus on the theme of writing climate. Issue thirty-nine attests to the passion and motivation of our ongoing editors and authors. It is with great pride that we thank all of them for their outstanding work.

In producing this issue, we have welcomed several new members to the editorial team and bid farewell to others. We would like to acknowledge outgoing editor-in-chief, Calvin Fung, and thank him for all his hard work over the past few years. We would also like to welcome Thomas Palmer, Alice Capstick, and Jackson C. Payne to the *Colloquy* editorial team in their ongoing roles as associate editors.

This issue begins with an article by Emily Wotherspoon who, in her reading of Joan Lindsay's 1967 novel *Picnic at Hanging Rock* and two of its filmed adaptations, uses Heather Love's distinction between thin and thick description, as well as the reader-response theory of Wolfgang Iser, to challenge the presumption of heterosexuality. In so doing, she encourages the reader to justify both straight and queer readings of unmarked characters.

Next, Jessica Phillips offers an insightful reading of Jennifer Mills' novel *Dyschronia*, demonstrating how literary texts can expand, challenge, and advance existing understandings of empathy. In her analysis she draws on the works of Jacques Derrida and Paul Ricoeur to reconfigure existing ideas about the human relationship with nonhuman animals.

In our third article, Sophie Dungan discusses Stephenie Meyer's *Twilight Saga* with a particular focus on the so-called vampiric vegetarian diet, which she links with the modern vegetarian diet and to current environmental concerns.

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By focussing on questions of diet, Dungan explores alternative models for engaging with nonhuman species and the environment in the context of the Anthropocene.

In our final article, Jillian Gardner analyses the Northern Territory Emergency Response in order to reflect on Whiteness as a position of power and privilege in Australia. She interprets this event as a self-fashioning of Whiteness through the refashioning of Aboriginality. While drawing on scholarly works, Gardner contributes an insightful analysis of the images used in media reports at the time of the Intervention, to unpack the violence conveyed in the continuing presentation of Indigenous Australians as noble savages.

Following these articles are four creative pieces. Claire Rosslyn Wilson's poem *Walking to Montjuïc* powerfully evokes the end of a summer's day. Rebecca Bryon's short story *The Last Thing* conjures up a mother's personal experience of future life in Melbourne, where the bushfires are more extreme, the air quality more compromised, and her daughter's experience of growing up in Australia differs greatly from her own. Merav Fima's poem *ice storm* evocatively captures the effects of a dramatic ice storm. And Travis Lucas' short story *Waste Not* humorously plays with a science fiction reality in which the teenage protagonist's mother can magically make plastic waste disappear. Purposefully ridiculous, his short story is politically charged and thought-provoking, raising questions about waste disposal in contemporary Australia. This issue concludes with book reviews by Francesca Teltscher Taylor, Merav Fima, and Giulia Mastrantoni.

FRANCESCA TELTSCHER TAYLOR & GIULIA MASTRANTONI

*Co-editors-in-chief*