

Editorial

Nationalisms Old and New: Australia, Europe, South Africa

This issue of *JEASA* presents articles which develop and elaborate on the themes permeating the 2018 EASA conference in Barcelona. All of them respond, each in its own way, to the concerns about various forms of nationalism and nationalist discourse, both historical and contemporary, outlining potential ways of its backlash as well as demise. The authors draw on a variety of literary texts, fiction and non-fiction, to demonstrate in their detailed analyses that these debates are far from irrelevant today and that literature provides rewarding space to contemplate what shapes these debates take in poetic landscapes. They explore resonating themes such as settler belonging, cosmopolitanism, (forced) migration, displacement and, indeed, complexities and ambivalences of ‘post-nationalism’ as opposed to new waves of nationalism(s).

In her article “Tim Winton’s Palimpsestuous Australianness in *Island Home: A Landscape Memoir*,” **Barbara Arizti** takes Winton’s recent memoir to make a series of theoretical arguments which involve differentiating between palimpsestic and palimpsestuous reading of the text, in order to trace Winton’s journey from mourning the loss of “pre-apology Australianness” to expressions of both white nationalism and a renewed sense of belonging which recognizes the violent history of colonization.

In turn, **Salhia Ben-Messahel** draws in her article “Is Cosmopolitan the New Australian? Flexible Identities in Eva Sallis’s Fiction” on the fiction of Eva Sallis (Eva Hornung) to investigate the multiple facets of migrant experience in Australia. Sallis’ stories of encounters in Europe, Asia and The Middle East are used to make a point about cultural difference among the mainstream realities and whether and how such difference and otherness intervenes in Australian settler history.

Mark Froud’s article “The Child Lost Beneath History in Zana Fraillon’s *No Stars to Wish On* and *The Bone Sparrow*” also takes as a starting point the experience of a marginalized migrant figure, this time a child lost in the web of power, abuse, racism and violence. At the same time, Zana Fraillon’s young adult novels also indicate alternative ways of subverting these powers.

Christina Stead’s notorious critique of bourgeois social order and imperialism is explored in the article “Fending off Doomsday: Christina Stead’s Response to Postwar, Democratic Europe” in which **Michael Ackland** examines Stead’s novel *The Little Hotel* to show how she envisions a new social order based on communist ideas and values.

Finally, the last article in this issue presents material from a different cultural space, South Africa. Even though “The Re-emergence of South African Nationalism in Kopano Matlwa’s *Period Pain*” explores a text by one of the emerging young South African writers, **Laura Winstanley**’s reading of Matlwa’s novel fits in the debate perfectly, particularly when it analyzes the novel’s depiction of post-apartheid nation building strategies and its critique of the rising levels of xenophobia and racism directed at new groups of migrants from other African countries.

Enjoy reading new *JEASA*!

Martina Horakova
general editor