

Lorenzo Perrona

Literature, Representation, Politics

Mudrooroo's Writings in 2001

Abstract: The paper is an attempt to outline Mudrooroo's take on globalization, based mostly on his texts 'The Spectral Homelands', 'Globalization in Dharamsala, Genoa and Singapore Airport', and two short stories, 'How I Tried to Change My Name' and 'School Boy Hero', set in and around Dharamsala. Written immediately after having witnessed the 2001 G8 Summit in Genoa, where the globalized institutional power replied to the democratic contestation of concerned citizens with a massive display of violence, Mudrooroo's texts envisage two versions of globalization, represented by Singapore Airport on the one hand and the northern Indian city of Dharamsala on the other. While the airport appears as a global marketplace where local content and culture are 'submerged', granted only a token presence, the capital-in-exile of Tibetan Buddhism features a global dimension still founded on local roots. Following Derrida, Mudrooroo emphasizes the airport as pure spectacle while the provincial city is described as 'spectral': here, "certain underground forces" are still attempting to "humanize globalization", to render it "homely". In the paper, I argue that Mudrooroo's conceptualization of two versions of globalization is politically useful to analyze the events of the following decades which, after 9/11, produced the wars of the 21st century.

I have just come from Genoa from a conference and am now at this unusual gathering [in Dharamsala]: a global gathering, but one much different from Genoa where European intellectuals debated the effects of globalisation just before the G8 meeting in which the status of Tibet was not discussed or were the plight of other minorities throughout the world. We are not important. So now I sit before this man, His Holiness, the Dalai Lama, the exiled head of a non-existent state, how ironical.¹

1

In the first half of July 2001, Mudrooroo was invited to attend a seminar in Genoa, Italy, organized by the European Biennial of Cultural Journals. The purpose of the meeting was to discuss globalization, but from a different point of view than the one adopted by the G8 heads of state who met in Genoa a few days later. Other aims of the seminar were exploring alternative remedies for economic injustices and social issues produced by the great shift in international financial flows, exchanging information on pharmaceutical multinationals, genetically modified organisms, and biotechnologies.

At the conference, Mudrooroo read his paper 'The Spectral Homeland'. Nobody had bothered to provide the organizers with a copy of the speech in advance. So, the simultaneous translators, disconcerted by the density of the text, remained silent, and the audience that tried to follow Mudrooroo's rather speedy reading

1 Mudrooroo: Globalization in Dharamsala, Genoa and Singapore Airport, p. 1.

was somewhat puzzled. His listeners did not understand the important and original contribution which was only subsequently published in the proceedings of the conference.²

In the following days, from 19-21 July, protest demonstrations against neo-liberal globalization were brutally repressed by police forces that had been assembled from all over Italy. More than 1000 demonstrators were injured, one shot dead, and over 250 detained. A night raid on a school that housed out-of-state protesters turned into an orgy of police brutality. The demonstrations in Genoa followed those during similar events in Seattle (30 November 1999), Davos (27 January 2001), Naples (15-17 March 2001), and Gothenburg (15 June 2001).

On 11 September 2001, the attack on the Twin Towers in New York took place.

It was precisely in that month of September that Mudrooroo wrote his article 'Globalization in Dharamsala, Genoa and Singapore Airport'. Dharamsala is the city in Northern India that hosts the Tibetan government in exile, and in his text Mudrooroo recalls that, after arriving from Genoa, he is one of "thousands of people from many nations" who have come to pay their respect to the Dalai Lama, "the exiled head of a non-existent state". He underlines the fact that he is living in exile, too, calling himself "a Global Nomad with an Australian passport".³ During the same month, he also wrote two stories, 'How I Tried to Change My Name', and 'School Boy Hero' which are both set in the same area, the towns of Leh and Dharamsala, near the Tibetan border.⁴

In these works, all close to events that as we now know certainly were not positive turning points during the historical period we are living in, Mudrooroo, surprisingly enough, does not mention the violence he had recently experienced in Europe. It is the violence of state power that suspends civil rights, suppresses and tortures; the terrorist violence that then justifies the wars of the following decades decided by the imperium of the United States. Of course, one can perceive the violence, says Mudrooroo with sarcastic irony: "I enjoy the metal detector, sometimes on, sometimes off; the growing perversion of male hands caressing my body".⁵

In the 'state of exception', liberal rights can be suspended and our lives are worth little.⁶ This can also be seen in Dharamsala:

The absurd rifles of the police; the not so funny threat of the ugly machine pistols of the plains clothes security men, which if used in an emergency will spray us dead or wounded. I know that such monsters are not accurate, but then witness

2 Mudrooroo Nyoongah: *The Spectral Homeland* (typescript). A slightly different version with the same title was published in *Southerly* in 2002. In the following, I quote from both texts. Cf. also the Italian version: *Patrie spettrali*, with contributions, among others, by Frei Betto, Noam Chomsky, Luciano Gallino, Vinko Globokar, Rigoberta Menchù, Edoardo Sanguineti.

3 Mudrooroo: *Globalization in Dharamsala*, p. 1.

4 The two stories belong together and are being published here (pp. 93-98 and 98-101) as such for the first time. 'How I Tried to Change My Name' was separately published in *Hecate* in 2016.

5 Mudrooroo: *Globalisation in Dharamsala*, p. 1.

6 Cf. Giorgio Agamben: *State of Exception*. In Ukraine and in Gaza we are witnessing the implementation of these potential carnages.

the irrationality of the police actions in Genoa. An oversized world population means that life is cheap and becoming cheaper.⁷

Mudrooroo uses an ironic understatement to say that, before physical violence, repression, war, there is *civil* violence against those who cannot be citizens because they live on the margins, in the political and existential dimension of the "Non-Resident Person, the displaced person who wanders the globe in search of a better life or even a better sense of spirit, only to find himself or herself in the global supermarket".⁸ As usual, proceeding through stylistic stratifications in his writing strategy (the layering of different textual levels), Mudrooroo immediately develops this idea narratively:

We wander down the rows of shelves loaded down with a plethora of goods and services, even identities for us to buy. Thus we may seek to barter our spectre of a homeland outside on the pavement where other NRPs in their flimsy stalls are desperate to take, barter, buy or steal and replace it inside with a more substantial product (though these too shimmer with the aura of the spectral).⁹

The criticism of neo-liberal globalization is here expressed in the forms of Derrida's spectrology, which resonates in a new and suggestive way with the Buddhist doctrine that Mudrooroo has constantly cultivated throughout his life. 'The Spectral Homeland' in fact talks about those spirits or ghosts, inherited from the past, which are those "things" that tie us to a sense of belonging or identity.

The past has bequeathed us its ghosts, its spectres, apparitions and phantoms. One such is that of the homeland, the place to which we supposedly belong and which belongs to us [...] But, if I [...] shift beyond the national apparatus, beyond any spectre of race and confront the spectre of *homeland*, that ghostly apparition beyond mentality and physicality, an "is and is not", of belonging to a spiritual geography, some "thing" to which we cling, some "thing" to which we aspire to belong or gain, though always it escapes us, as does identity for that matter. We may pay homage to this spectre, we may even discourse learnedly about it, but the question is from what position do we observe and identify?¹⁰

The article ends with the warning that 'morality' is a criterion for controlling globalization – a warning that is more necessary than ever, but it would appear anachronistic in a world of capitalist drift that does not want to put a stop to the excessive power of private or state financial holdings.

Globalization cannot become a well governing system without morality, and it is this morality we must formulate, adjust and accept if this new world order is not to become another oppressive, colonizing apparatus prepared only to prop up old political and economic structures at the expense of the aspirations of peoples all across the globe.¹¹

7 Ibid., p. 1.

8 Mudrooroo: *The Spectral Homeland* (Southerly), p. 26.

9 Ibid.

10 Ibid., p. 25.

11 Mudrooroo: *The Spectral Homeland* (typescript). One year later Mudrooroo modified the final part of the article: "Apparitions are apparitions simply because they are not 'real' and often when approached dissolve into voidness, or pulling visors over the emptiness of their faces continue on only as ghostly ideals beneath the armour of what is. There is no gaining of the spectral homeland in this life [...]. After all, it is a certainty that all such pilgrimages will find an end in death when we enter the beyond and if successful into our 'true' homeland, be it, as in this sample, a Buddha land, or heaven world, that is some sort of spectral

This is what lies behind the violence: an amoral global practice that is supported by an oppressive and colonizing apparatus aimed at reproducing old political and economic structures to the detriment of the aspirations of people all over the world. The mass of people, which neo-capitalist globalization considers exclusively as consumers of products and services – a mass to be governed, shaped, healed, contained, always and only for the sake of a certain economic profit – is in reality the human mass made of many identities (also on sale in the global super-market, “identities for us to buy”). But above all – this is what Mudrooroo’s speech underlines – the mass is made up of people who are bearers of dignity. It is the mass of living and dignified bodies, eager to be active in that non-alienated and non-mourning work that Marx and then Derrida question in the first instance. But for this discussion to be made – according to Mudrooroo – it is fundamental to know from what position we observe and identify. In fact, an organic positioning within the neo-liberal system is inevitably hierarchical; it predisposes to the exploitation of those who are inferior, to the annihilation of their dignity (of course, with the soul at peace due to the faith sworn to the specter of freedom, to the specter of democracy, to the specter of welfare, to the specter of public health, to the specter of the homeland). Instead, an eccentric “other” positioning, such as that of the native or the refugee (who also inevitably chase their own ghosts) predisposes to the reinvention of relationships, giving space to the recognition of the plurality of people, more easily guaranteeing their dignity. This is a contemporary reformulation of the concept of democracy.

I would hypothesise that this position is that of refugee always seeking to give substance to the spectre, always striving for a sense of belonging, of an absolute surety that this phantom has the reality of substance; but alas, when we confront the spectre of our longings we find that there is little substance there, that the face beneath the visor merely reflects back to us the emptiness in our own selves. Ghost confronts ghost and the homeland, the fatherland, the motherland lacks substance and when it speaks it utters only one word, “Swear”, and what is this swearing to, but an oath of allegiance to the spectre itself of *homeland*.¹²

The Indigenous condition, as outlined by Mudrooroo in ‘Us Mob. History, Culture, Struggle: An Introduction to Indigenous Australia’ (1995) involves a kind of social and global affinity with the pain that Indigenous people share with other peoples, an ‘acquaintance with grief’ that is both Aboriginal and universal. It is the life experience of the loss of one’s own land, culture, language, identity. And on the basis of this universal experience Mudrooroo suggests an intellectual way of acting that overcomes the disturbing double of ‘master/colonized’.¹³ But on closer inspection, in 2001, when Mudrooroo, following Buddhist spectrology, read Derrida, the motif for the spectre (of the Father–Homeland) is also useful to alleviate the universal pain, to avert despair in the face of the hurtful imposition by removing consistency to the “thing” (pain) that “is and is not”. Thus, Mudrooroo’s ‘Buddhist deconstruction’ objectifies pain and by defining the pain not as fundamental, spectral, one can sever any attachment to pain itself.

homeland which we must achieve by dying and becoming spectral ourselves”, Mudrooroo: *The Spectral Homeland* (Southerly), p. 34.

12 Ibid., p. 25.

13 Cf. Lorenzo Perrona: *Inside ‘Us Mob’*.

This leads to some considerations on Mudrooroo's literary representation in the two stories which belong to the same period of these reflections. For Mudrooroo the literary representation must lead to a cultural awareness of that sense of loss that characterizes the Indigenous existence. The modes of representing reality in his work range from magical realism of direct Indigenous ancestry (maban reality), to the gothic novel – with reference to the vampire colonialism of the 19th century. In these writings of 2001, a 'gothic' representation appears only once, when the chaos of ghosts prevails; they crowd together in useless orgies, not for erotic satisfaction but to grieve the loss. Talking about the "refugees", the "displaced persons", Mudrooroo writes:

Their homeland has changed forever, and completely from the one they seek to memorise and by which they are haunted. Their memories, their stories give "ghastly existence" to spectres, ghosts and "things" that go bump in the night. We enter a realm of ghosts, in which spectre lies with spectre seeking comfort in the dry bones of corpses from which such ghosts as that of homeland arise at the moment of incomplete orgasms. The coming together is not for erotic fulfilment, but is a ritual of bereavement for the loss of love.¹⁴

On the other hand, the two stories 'How I Tried to Change My Name' and 'School Boy Hero' surprise with their formation tale narration that reconstructs cultural existences, spiritual paths and civic commitment. This narration also provides evidence of an eccentric point of view ("the question is from what position do we observe and identify?"), which renders theme and style somewhat 'lighter', less 'heavy', less serious. This is a mode of representation that refers to the concise clarity of intellectual adventures and life experiences, that can also be observed in 'Wild Cat Falling', the first, and 'Balga Boy Jackson', the latest of Mudrooroo's novels.

2

In August 2001, Mudrooroo points out that the author's ego moves into a world characterized by the "binary confusion" of globalization: "Heterogeneity as against homogeneity; though both represent globalization, it is this binary confusion that is reflected across much of the world through which I travel".¹⁵ His journey takes the writer from Genoa to Dharamsala.

Globalisation in Dharamsala: thousands of people from many nations from China to me, the Global Nomad with an Australian passport, come to this hill town in the Himalayas to be part of the teachings of His Holiness, the Dalai Lama. [...] I have just come from Genoa from a conference and am now at this unusual gathering: a global gathering, but one much different from Genoa where European intellectuals debated the effects of globalisation just before the G8 meeting in which the status of Tibet was not discussed nor were the plight of other minorities throughout the world. We are not important. So now I sit before this man, His Holiness, the Dalai Lama, the exiled head of a non-existent state, how ironical, and he is giving the transmission of the Ngakrim Chenmo, which has recently been translated into Mandarin. [...] Indeed, at this gathering there is a surplus

14 Mudrooroo: *The Spectral Homeland*. Southerly, p. 26.

15 Mudrooroo: *Globalization in Dharamsala*, p. 3.

of women, many Westerners who are pushy and arrogant in that Western way I am accustomed to; but then the Tibetan clergy are pushy to, and one is liable to get an elbow in the ribs when a session ends and there is a rush towards the narrow exits.¹⁶

The writer (who is a “Global Nomad”, a “Non-Resident Person”) writes the two stories ‘How I Tried to Change My Name’ and ‘School Boy Hero’ just after being immersed in these environments of “binary” globalization where ghosts of belonging, recognition, and desire linger.

The two paired tales are carefully devised: the stories of a sister and a brother, like yin and yang, in two movements: andante con moto at the beginning, the misadventure of the judicious, virtuous and obedient girl, Pedma, and a vivace at the end with the picaresque restlessness of Jamphel, the wild boy. The sequence is indicated by the dating (25 September 2001 for the first, and 26 September 2001 for the second) which Mudrooroo placed at the end of the tales. Both are first-person narratives, told by their respective heroes.

This is the plot: in Leh, a small Tibetan Buddhist center on the Indian side of the Himalayas, the young Jamphel, a good-for-nothing boy who day-dreams of being Superman, rises miraculously from the bottom of his class to suddenly score the best grades of his school after his sister had promised him a large sum of money. During the award ceremony at the end of the year, he causes a violent uproar between professors and students and escapes permanently from home. (The absent father seems to be an adventurer, a petty thief and a two-bit politician in Tibet, under Chinese occupation.) Following this scandal, his mother sends her teenage daughter Pedma out of town, to study in Dharamsala. Here, Pedma, the good, traditional daughter falls under the influence of her school-mates who aspire to a Western lifestyle, including trendy fashions and make-up, boyfriends and visits to bars. She eventually becomes infatuated with an image of the Western world, embodied by the Hollywood figure of Julia Roberts. Desperately seeking to experience love, as in the celluloid stories of her idol, she falls pregnant to a boy who then brutally rejects her. Like her brother she is expelled from school but, finally, Pedma accepts the meaning of her real life by welcoming the *new* life that is growing inside her.

The focus in both stories is that of two teenagers, with their natural power of subversion and autonomy. First the girl is alienated from her own identity by American modernity. As her new, Westernized friend in Dharamsala puts it, while “bursting into a giggle and shaping the mouth in a way to force me [Pedma] to see how pretty she was with lipstick”: [...] “here we are not in Leh, we are in the capital of our Free Tibet and His Holiness said that we must change because we have to become ‘free spirits’”.¹⁷ Pedma eventually recovers and accepts her identity as confirmed by an old monk who happens to be passing by. Her reckless brother, however, lives on in fantasy and imagines freedom and justice through the American myth of the super-hero, always on the run, elusive, inconsistent.

In these stories, other subjectivities appropriate the clichés of American pop culture spread by globalization and test them with disastrous effects that

¹⁶ Ibid., p. 1.

¹⁷ Mudrooroo: How I Tried to Change my Name – reproduced in the present volume, pp. 93-98.

undermine the absoluteness with which they are perceived in common discourse. One example is the figure of the director of the school, a colonized Americanophile, hostile to his own people, who boasts and inflates his own importance on account of the alleged merits of modern American education that he has internalized. His favourite authors are Danielle Steele and Joan Collins. In contrast, the two teenage characters live and appropriate Western pop mythology according to their own cultural coordinates. This brings to light an alienating misunderstanding that deconstructs the Western cultural dominance: icons of popular culture are naively, but sincerely, acted out and appropriated as if they were the gods of a spectral pantheon to which believers shape their own action according to their devotion. If the birth of a life in the womb of the girl is a fact that reconciles her with existence and leads her to find herself, the cultural and political struggles in life that her brother exhibits (which make us think of the struggles and vicissitudes of Mudrooroo's career) always remain something chaotic, self-delusive, egotistic and exhilarating, but also self-destructive.

Both the denied and recovered tradition, and the Western mythologies, deceptively asserted, are worn-out, prone to failure, and useless in the end. They are "spectral", but they activate a dynamic that is still vital: the topics of the narration are putting into play, deconstructing every cultural construct, but (once made use of all the cultural constructs – and become lived experiences under one's own skin) the narration reveals a partial, conditioned possibility of finding some space for self-determination and freedom (choosing to have a child, traveling and disappearing into the world, to 'save the world'). Politics does not affect the life and the unpredictable, impatient and anarchist desire of the two young people; rather, they aim for a burning, vitally imperative dimension of life, closer to religious faith, in the most unconventional sense of the term.

3

In his essays and narrative texts from 2001, Mudrooroo asserts that in the contemporary world, ideology, religion, homeland, identity, etc. are ghosts that haunt or enliven our lives. Our action is an act of faith in the appearance of the specter. And the ghost orders, commands us to swear loyalty to the mourning of his absence. As it can be seen, Mudrooroo follows Derrida's discourse, referring to the scene of Hamlet and the ghost of the Father, in the narrative that constitutes Derrida's own point of departure.

It is rite of mourning as well as an act of faith in the apparition, which orders us to "swear" and regain what has been lost even through acts of bloody vengeance. Such specters and apparitions when they make their appearance do so with such a force that it is "hair raising".¹⁸

But, as we see in the words "bloody vengeance", "force", "hair raising", the aggressive nature of the specter that instills fear and generates violence is clearly present. Compared to 'The Spectral Homeland' (written before the G8 in Genoa), in

18 Mudrooroo: Spectral Homeland, p. 27.

‘Globalization in Dharamsala, Genoa and Singapore Airport’ (written after the violence of the G8 and the Twin Towers), Mudrooroo introduces a new characteristic to neo-capitalist globalization: it is “spectacle”, that is, surface vision, obstinate repetition, large-scale performance, violent emptiness, uniform consumerism. This is the globalization of “Singapore airport” and “of the G8 in Genoa”. On the other hand, the globalization of Dharamsala continues to be simply “spectral”, paradoxically “homely”.

Dharamsala and Singapore airport represent two versions of globalization. The airport seeks to submerge local content, or culture which is allowed only to have a token presence, whereas in Dharamsala the local is still the foundation on which globalization rests or in which it has its roots. The former is absolute spectacle and the latter I may term “spectral” in the sense that certain underground forces are still seeking to humanize globalization, to make it “homely” as it were. [...]

In contrast, Dharamsala, although it too has a fervid globalization, lacks the complete attention to spectacle, which we are used to. Events rise out of an underground world, which is local and remains so, even though the background of the temple may remind us of the ‘Temple of Doom’ and scenes found in any number of computer games.¹⁹

This drive towards violence also takes inspiration from Derrida’s pages, as when he explores the dimension of a totalizing and totalitarian visibility of the spectrum:

The specter, as its name indicates, is the *frequency* of a certain visibility. But the visibility of the invisible. And visibility, by its essence, is not seen, which is why it remains *epekeina tes ousias*, beyond the phenomenon or beyond being. The specter is also, among other things, what one imagines, what one thinks one sees and which one projects – on an imaginary screen where there is nothing to see. Not even the screen sometimes, and a screen always has, at bottom, in the bottom or background that is, a structure of disappearing apparition. [...]

The latter does not always mark the moment of a generous apparition or a friendly vision; it can signify strict inspection or violent search, consequent persecution, implacable *concentration*. The social mode of haunting, its original style could also be called, taking into account this repetition, *frequentation*.²⁰

A visibility “beyond the phenomenon or being” is a visibility on the void of a screen. Its persistent return may be, in the society, the exercise of a “severe inspection” or a “violent search”, in other words, a total visibility that is actually inconsistent and deceitful.

Mudrooroo expresses the need to free ourselves from this totalitarian spectrality. For him, in all spectrologies (hauntology) there are many specters, and it is necessary and possible to navigate among this multitude. It is up to us to choose which specter to be devoted to, to swear faith to, to renew the mournful cult. Therefore the globalization “spectacle”, besides being violent and totalitarian, is also devoid of substance because it is based on an emptied vision: deconstruction, by revealing this lack of substance, creates a lightness of being that is less serious, less ‘heavy’, offering the awareness of the void crossed by the trajectories of our existences.

19 Mudrooroo: Globalization in Dharamsala, p. 2.

20 Jacques Derrida: Specters of Marx, pp. 100 f.

There is a profound continuity in Mudrooroo's discourse on the Indigenous condition and the consequent condition of the 'displaced person', and on the way in which he conceives and experiences globalization, be it spectacular and violent or ghostly and passionate. The indigenous condition – that is, the familiarity with pain, loss, uprooting – has become globalized, universalized. The Indigenous condition, which Mudrooroo described while living and studying the Australian situation, appears increasingly relevant. A condition that we discover is ours. We are realizing, naively surprised, that the new colonized people of the third millennium are also European peoples – no longer just African, Asian or South American peoples. We, Europeans, are also living in a land of conquest, we too have military bases of a foreign state on our soil (such as the controversial MUOS ground station in Niscemi, Sicily, owned by the US Department of Defense, or a similar station in Kojarena, Western Australia, built in partnership with the USA). Today, Sicily is the platform in the center of the Mediterranean that hosts global military bases and is involved in war activities that have also been taking place on European territory.

We too suffer from the "solastalgia" of those who feel dispossessed in their own home.²¹ Today we have suddenly to face a new sentimental attitude and a subsequent cultural change that in peacetime we refused to consider: the collapse of Eurocentrism, and the Indigenization of many European cultures.

The work that Mudrooroo has done starting from the Indigenous Australian condition therefore proves to be increasingly important. The cultural battle to continue and always renew is to stop the endless repetition of the opposition 'colonizer/colonized' or 'master/servant'. For Mudrooroo, the figure of the double serves not to hide the different realities of experience and, by recognizing them, serves to dissolve the categories of positive/negative. If we find ourselves immersed in the "binary confusion" of globalization, it is because there is a lot of intellectual work to do, a lot to deconstruct and clarify.

The two stories from 2001 depict precisely this dissolution of the double thanks to the vital and desiring prevalence of our non-spectral existences, which act in their essential anarchic freedom. Mudrooroo's literary representation is humorous and light-hearted, but strong in political, cultural and even spiritual awareness, characteristic of the displaced person who travels the globe with little luggage in search of a better life or even a better spiritual dimension.

Translated from the Italian by Cristina Mauceri, Sydney.

References

- Agamben, Giorgio: *State of Exception*. Chicago: University of Chicago Press 2005.
 Albrecht, Glenn: *Solastalgia and the Creation of New Ways of Living*. In: *Nature and Culture: Rebuilding Lost Connections*. London: EarthScan 2010, pp. 217-234.

21 Glenn Albrecht: *Solastalgia and the Creation of New Ways of Living*, p. 2.

- Derrida, Jacques: *Specters of Marx. The State of the Debt, the Work of Mourning, and the New International*. Trans. by Peggy Kamuf. With an Introduction by Bernd Magnus and Stephen Cullenberg. New York [et al.]: Routledge 1994.
- Johnson, Colin: *Wild Cat Falling*. Sydney: Angus & Robertson 1965.
- Mudrooroo: *Balga Boy Jackson*. Sydney: ETT Imprint 2018.
- : *Globalization in Dharamsala, Genoa and Singapore Airport*. Author's typescript, 2001.
[Cf. Italian version: *Globalizzazione a Dharamsala, Genova e Singapore Aeroporto*. Trans. by Lorenzo Perrona. In: *Nuovi Argomenti*, ottobre-dicembre 2001, pp. 155-163].
- : *How I tried to Change my Name*. Author's typescript, 2001.
[Cf. also: *How I tried to change my name*. In: *Hecate*, 42, 2016, 1, pp. 49-54].
- : *School Boy Hero*. Author's typescript, 2001.
- : *Us Mob. History, Culture, Struggle: An Introduction to Indigenous Australia*. Sydney: Angus & Robertson 1995.
- Nyoongah, Mudrooroo: *The Spectral Homeland*. Author's typescript, 2001. Also in *Southerly*, 62, 2002, 1, pp. 25-36.
[Cf. Italian version: *Patrie spettrali*, transl. Lorenzo Perrona. In: *Globalizzazione e nuovi conflitti*. Roma: *Derive/Approdi* 2002, pp. 91-99].
- Perrona, Lorenzo: *Inside 'Us Mob'*. In: Annalisa Oboe (ed.): *Mongrel Signatures. Reflections on the work of Mudrooroo*. New York [et al.]: Rodopi 2003, pp. 153-166.