

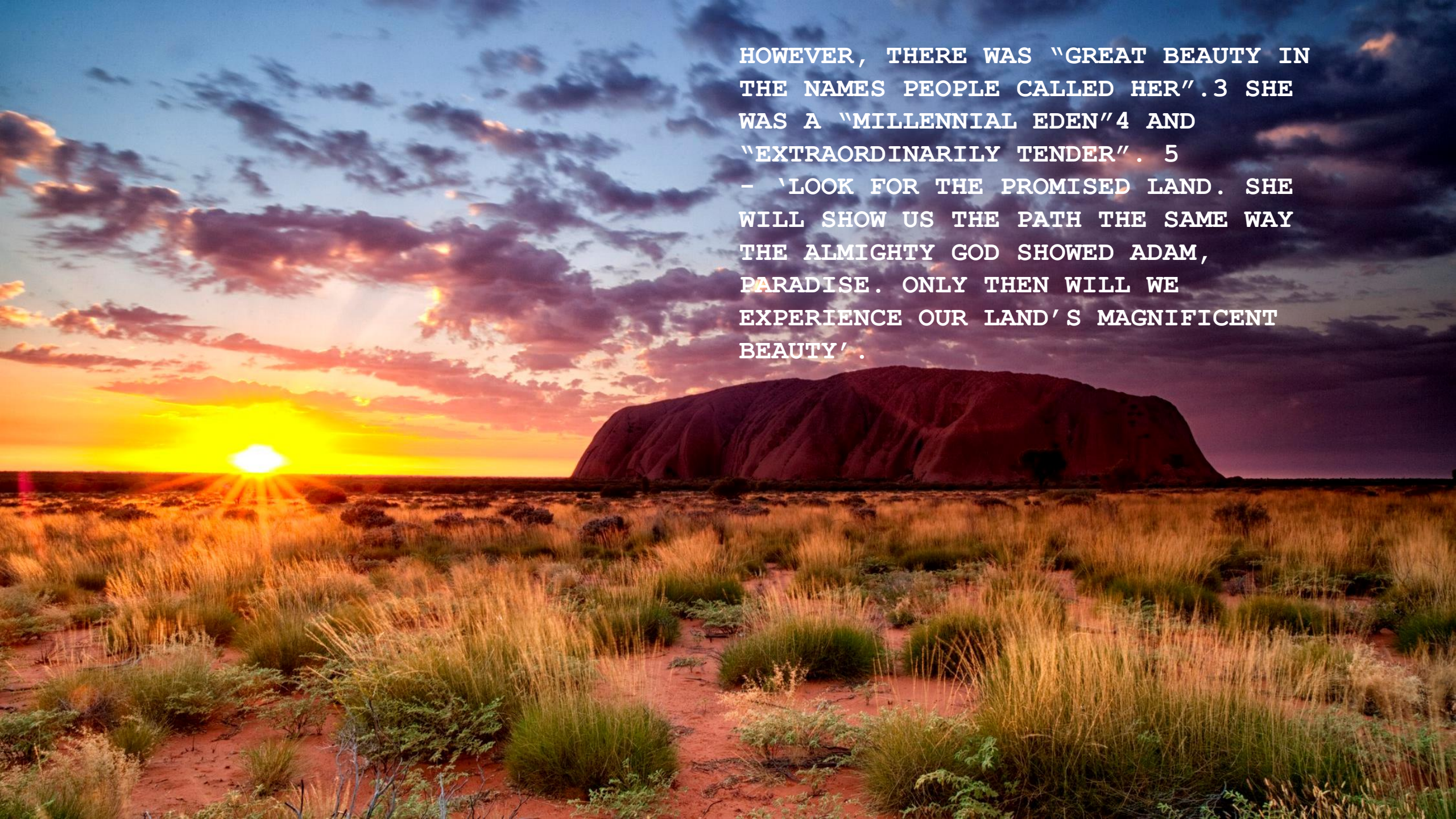
"AUSTRALIA": HISTORY'S INVISIBLE WOMAN

BY

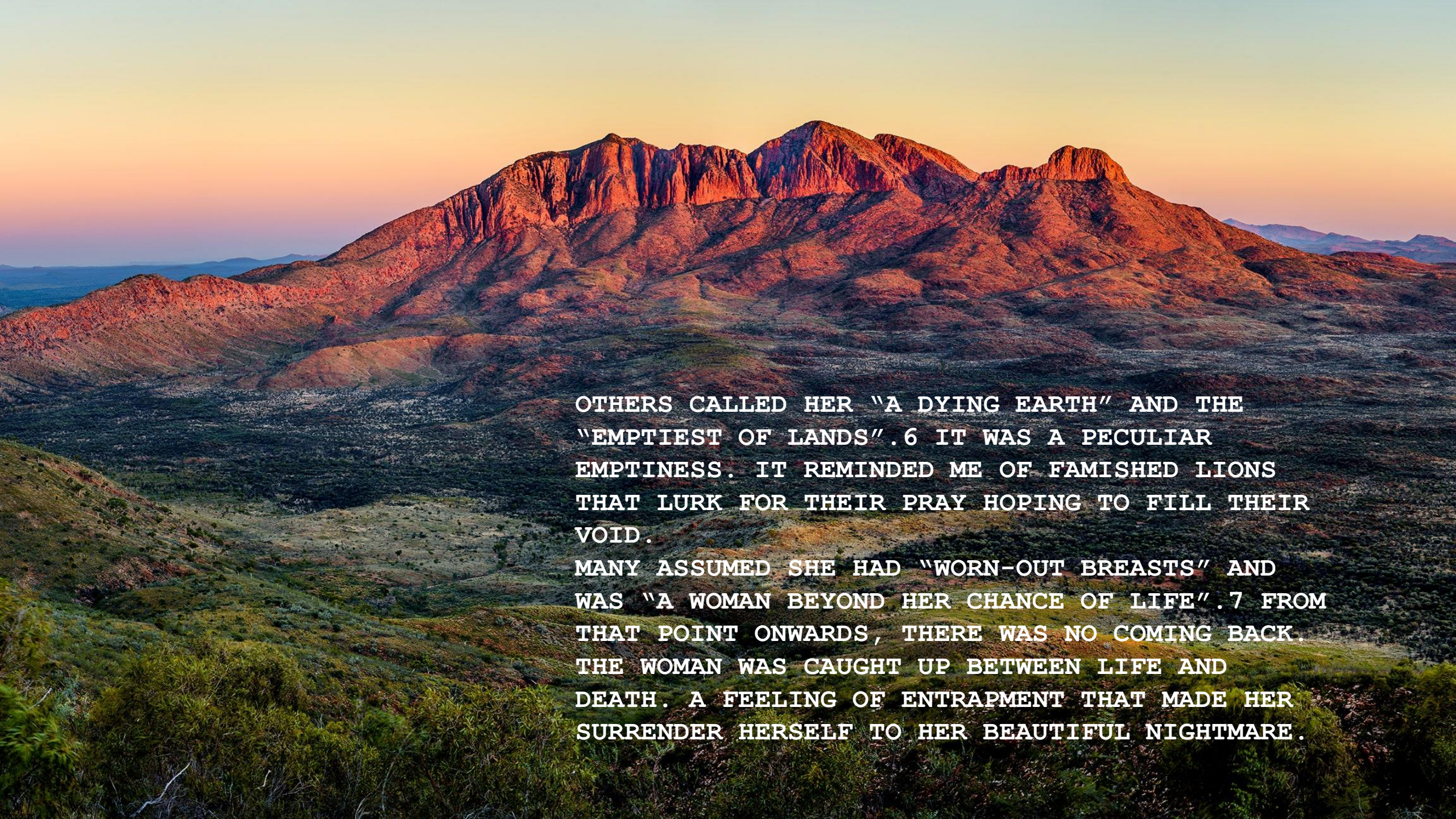
EVDOXIA THEODOROU

SINCE TIME IMMEMORIAL, THERE EXISTED A WOMAN WHO LIVED IN "THE ONLY PART OF THE GLOBE WHERE QUIET WAS TO BE EXPECTED".¹ A KIND OF QUIETNESS DIFFERENT FROM WHAT OTHERS COULD SEE. IT WAS A PLACE ENTIRELY AND WHOLLY POSSESSED BY TRANQUILITY, ONE SHE COULD ONLY SENSE.

THE "BUSHWOMAN" WAS "USED TO LIVING IN HER LONELINESS" AND COULD SEE "NO HORIZON FOR THE COUNTRY WAS FLAT".² THE SOUND OF COMPLETE SILENCE RUSHED THROUGH HER VEINS, SAME AS THE LIGHT WINTER BREEZE CRACKED THE AIR IN THE BLEAK VASTNESS.

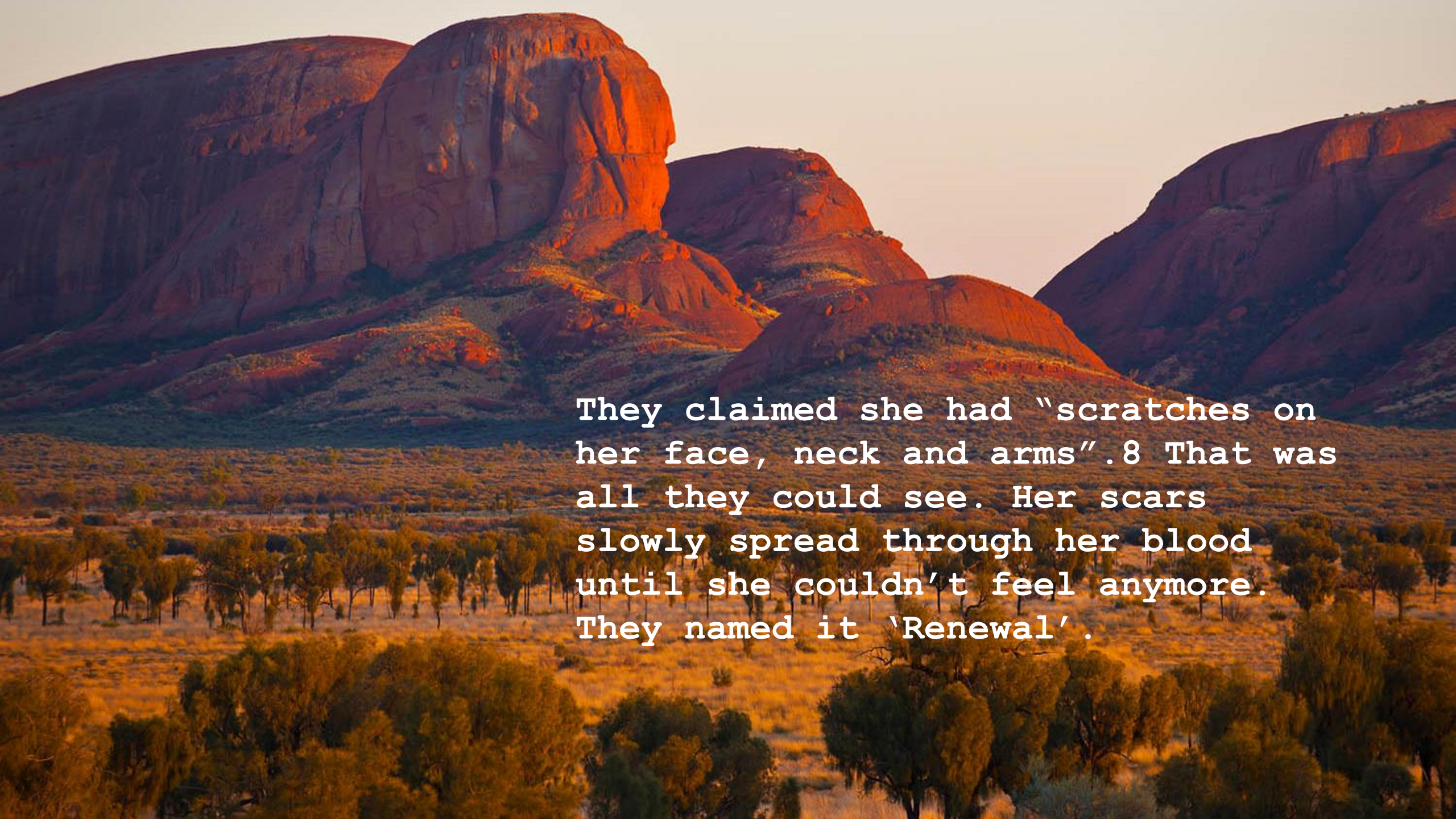
A photograph of Uluru, a large red sandstone monolith, under a dramatic sunset sky. The sun is low on the horizon to the left, casting a golden glow over the landscape. The foreground is filled with tall, dry grasses and small shrubs. The sky is filled with colorful clouds in shades of orange, yellow, and blue.

HOWEVER, THERE WAS "GREAT BEAUTY IN
THE NAMES PEOPLE CALLED HER".³ SHE
WAS A "MILLENNIAL EDEN"⁴ AND
"EXTRAORDINARILY TENDER".⁵
- 'LOOK FOR THE PROMISED LAND. SHE
WILL SHOW US THE PATH THE SAME WAY
THE ALMIGHTY GOD SHOWED ADAM,
PARADISE. ONLY THEN WILL WE
EXPERIENCE OUR LAND'S MAGNIFICENT
BEAUTY'.



OTHERS CALLED HER "A DYING EARTH" AND THE
"EMPTIEST OF LANDS".⁶ IT WAS A PECULIAR
EMPTINESS. IT REMINDED ME OF FAMISHED LIONS
THAT LURK FOR THEIR PRAY HOPING TO FILL THEIR
VOID.

MANY ASSUMED SHE HAD "WORN-OUT BREASTS" AND
WAS "A WOMAN BEYOND HER CHANCE OF LIFE".⁷ FROM
THAT POINT ONWARDS, THERE WAS NO COMING BACK.
THE WOMAN WAS CAUGHT UP BETWEEN LIFE AND
DEATH. A FEELING OF ENTRAPMENT THAT MADE HER
SURRENDER HERSELF TO HER BEAUTIFUL NIGHTMARE.

The image shows a vast landscape of large, rounded, reddish-brown rock formations, likely in a desert or semi-arid region. The rocks are illuminated by warm, golden light, suggesting either sunrise or sunset. The foreground is filled with sparse, low-lying vegetation, including small trees and shrubs. The sky is clear and light-colored. The text is overlaid on the right side of the image, centered vertically.


They claimed she had "scratches on her face, neck and arms".⁸ That was all they could see. Her scars slowly spread through her blood until she couldn't feel anymore. They named it 'Renewal'.



ONE DAY, "SHE VANISHED". 9
THEY CALLED IT 'REBIRTH'.
SHE CALLED IT 'DEMISE'.
SHE WAS 'AUSTRALIA'.

Works Cited

1. Elizabeth MacArthur's «Letter to Brigid Kingdon», (1798).
2. All three excerpts belong to Henry Lawson's work, '*The Drover's Wife*', (1894).
3. Mary Gilmore's poem, “Australia” (1932).
4. Bernard O' Dowd poem, “Australia” (1900).
5. This is a reference to Jean Devanny's novel, *Sugar Heaven* (1936).
6. From Lawson, see above.
7. From A.D. Hope's poem, “Australia” (1939).
8. Devanny, see above.
9. Christina Stead's novel, '*For Love Alone*' (1944).

A large, reddish-brown rock formation, Uluru, dominates the background under a clear blue sky. The foreground is filled with dense, green and brown scrubby vegetation.

<https://th.bing.com/th/id/R.ad23b08de6b83267344b7e57487603f1?rik=ci%2b8NRksv%2fn1Tw&riu=http%3a%2f%2fwww.atraxarta.com.au%2fATRAXARTA%2fmedia%2fATRAXARTA%2fOutback+Australia%2fAustralian-Outback-Uluru-XL-web.jpg&ehk=zuog8PuatnwFVRUtohrpppH%2f%2fbcIgfqTCtJqVQmoxeE%3d&risl=&pid=ImgRaw&r=0>

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