



Found *in* Translation

Textual Explorations of Australia and the World

Program

Monash University Prato Centre

21 – 25 September 2010

www.foundintranslation.com.au



MONASH University
Arts



NATIONAL
CENTRE FOR
AUSTRALIAN
STUDIES

School of Languages,
Cultures and Linguistics

LCL

Found *ι*π TrAnslAtion

Textual Explorations of Australia and the World

*Found in Translation is presented by the
National Centre for Australian Studies, in
partnership with the School of Languages,
Cultures and Linguistics at Monash University.*



School of Languages,
Cultures and Linguistics **LCL**



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welcome

Welcome to 'Found in Translation: Textual Explorations of Australia and the World', an international conference organised on behalf of the Faculty of Arts, Monash University, by the National Centre for Australian Studies, at the Monash Prato Centre in Tuscany, Italy. An important goal of the conference is an expansion of the interdisciplinarity of Australian studies, through a collaboration with the School of Languages, Cultures and Linguistics, to explore the theme of translation between Australia and the world, especially Europe. We interpret translation broadly to embrace not just the translation of language and literature but how cultures are translated to each other, and become 'intercultures', especially in an immigrant society like Australia. The conference also engages with translation across class, geographies and the anxieties and opportunities arising from the colonial experience. The focus on Australia in the world in the spirit of interdisciplinarity brings together leading scholars from a variety of specialisations touching on Australian experiences and identities, spanning linguistics, history,

Indigenous studies, literature, film, political science, journalism, media, heritage, and cultural, gender and postcolonial studies. Furthermore, in keeping with the theme of textual explorations, the conference engages with creative practitioners working in writing, cinema, journalism, politics and, of course, translation.

We are privileged to have four eminent and thought-provoking keynote speakers: Ien Ang, Professor of Cultural Studies and ARC Australian Professorial Fellow at the Centre for Cultural Research, University of Western Sydney; acclaimed author and cultural critic Nicholas Jose, currently Chair of Australian Studies at Harvard University; Jonathan auf der Heide, filmmaker and director of the controversial new Australian film, *Van Diemen's Land*; and renowned author, satirist and public intellectual, Guy Rundle.

For the National Centre for Australian Studies, 'Found in Translation' is an important contribution to the renewal of Australian studies. In keeping with the global mission of Monash, the conference seeks to understand Australia's past and present


welcome

both in dialogue with the world and as a diverse cross-cultural experience. Before the arrival of Europeans, Indigenous Australia was a mosaic composed of many different nations and languages enjoying cultural and economic exchange with each other and the region, especially South East Asia. Then with the movement of Europeans into the Indian and Pacific Oceans and the seizure of Indigenous land by the British, the continent was increasingly home to men and women mobile within a global empire, as convicts, settlers, administrators, sailors, soldiers, explorers, scientists, missionaries, travellers, teachers and journalists. This conference explores the cultural and linguistic tensions, possibilities and hybridities that arose from the global circulation through Australia of people and their texts, their ideas, politics, art, and identities.

To all speakers and participants who, by their very presence, will help to make the Found in Translation Conference a success, I wish an enjoyable and stimulating experience.

Dean, Faculty of Arts

Professor Rae Frances

A high-angle photograph of a stone-tiled atrium. In the center, a staircase with a decorative metal railing leads upwards. A large, round, green potted plant sits on the floor in the lower-left foreground. The walls are a light beige color, and the floor is made of large, rectangular stone tiles. The lighting is warm and comes from above, creating soft shadows.

conference organizing committee

Dr Tony Moore

Associate Professor Rita Wilson

Dr Keir Reeves

Mr Joseph Cheer

Miss Amber Thomas

introduction

Far from being considered as a linguistic activity only, translation is increasingly seen as bridging, and sometimes broadening, gaps between different cultures. There is widespread recognition that translation modifies, or preserves, the perception of the other. Hence, translating as an activity and translation as the result of this activity are inseparable from the concept of culture.

Locating Australian literature and culture in the global context connotes reconfiguring Australia's relationship with other literatures and cultures. The unique conditions of Australia, including the indigenous cultural traditions, the colonial experience, and the experiences of multiple migrations into and out of the country, illustrate the need for a global viewpoint in approaching Australian literature, culture and identities, particularly with regard to a European setting that itself appears increasingly multicultural.

This conference aims to consider and assess the socio-cultural value of translation not only as an interlinguistic process but also as intersemiotic activity across cultures and languages and also historically.

Studying perceptions of Australia through translation opens up new areas of research that engage with both 'internal' and 'external' constructions of cultural identity. Translation and reception of literary works involve a process of acculturation in which literary meanings, values and assumptions are exchanged and adjusted. While discussing critical issues concerning the global reception of Australian literature in translation, we will re-evaluate the economy of individuality and universality in the business of translation and the global literary market.

A key theme of the conference is translation as a form of mediation facilitating the global exchange of cultural production.

Papers examine areas where matters of linguistic translation come into contact with questions of community and cultural politics, each applying and exploring the notion of cultural translation in different senses and contexts – from, for example, the translation of texts across various locations of transnational popular culture to those of communities in migration. Another focus is the mediation and hybridisation of cultural texts from Europe, Asia and elsewhere within Australia to form new identities as part of both colonial and post colonial experiences.

The conference aims to provide a forum that enables scholars and students across fields such as translation studies, cultural studies, Australian and Indigenous studies and history, to share their diverse experiences. It will encourage the elaboration of proposals regarding the dissemination of national, local and transnational narratives to international audiences through translation, and will explore a range of materials, including literary texts, indigenous cultures, the built environment, new media and film.

The theme of the conference embraces such topics as transnational media, globalisation, cultural and audiovisual translation, the legacy of empire and colonialism for indigenous and migrant identities, and intercultural relations.

acknowledgements

The conference committee wishes to acknowledge the following organisations for their financial support:



**School of Journalism
and Australian Studies**

keynote speakers



Professor Ien Ang

Ien Ang is Distinguished Professor of Cultural Studies and currently an Australian Research Council Australian Professorial Fellow at the Centre for Cultural Research, University of Western Sydney. She is one of the leaders in cultural studies worldwide, with interdisciplinary work spanning many areas of the humanities and social sciences. Her books, including *Watching Dallas*, *Desperately Seeking the Audience* and *On Not Speaking Chinese*, are recognised as classics in the field and her work has been translated into many languages, including Chinese, Japanese, Italian, Turkish, German, Korean, and Spanish. Her most recent book, co-authored with Gay Hawkins and Lamia Dabboussy, is *The SBS Story: The Challenge of Cultural Diversity* (UNSW Press, 2008). Ien's work deals broadly with patterns of cultural flow and exchange in our globalised world, focusing on issues such as the formation of audiences and publics, the politics of identity and difference, migration, ethnicity and multiculturalism in Australia and Asia, and issues of representation in contemporary cultural institutions.

keynote speakers



Professor Nicholas Jose

A celebrated author and cultural critic, and currently Chair of Australian Studies at Harvard, Nicholas Jose was born in 1952, in London. He grew up in Broken Hill, Traralgon, Perth and mostly Adelaide, South Australia. A graduate of the Australian National University, Canberra, and Magdalen College, Oxford, he has travelled extensively in Europe and Asia. From 1986 to 1990 he worked in Shanghai and Beijing where he was Cultural Counsellor at the Australian Embassy from 1987-1990. This first sparked his interest in literature and translation. From 2002 to 2005 Nick Jose was President of Sydney PEN. He held the Chair of Creative Writing at the University of Adelaide from 2005-08. In July 2008 he joined the Writing and Society Research Group at the University of Western Sydney, with a Chair in Writing. He joins the English Department at Harvard University as Visiting Chair of Australian Studies 2009-10. He is General Editor of the *Macquarie PEN Anthology of Australian Literature* (2009). Nicholas Jose's most recent book is a novel, *Original Face* (2005). *Black Sheep: Journey to Borroloola*, a memoir, appeared in 2002. Other books include the novels *The Red Thread* (2000), *The Custodians* (1997), *The Rose Crossing* (1994), *Avenue of Eternal Peace* (1989; new edition 2008) and *Paper Nautilus* (1987; new edition, 2006), two collections of short stories, and *Chinese Whispers, Cultural Essays* published in 1995.

keynote speakers



Jonathan auf der Heide

Jonathan grew up in Tasmania where, in the early days of British settlement the convict Alexander Pearce and his comrades were kept captive on Sarah Island. Jonathan has held a long time ambition to bring this story to the screen and embarked on study at the VCA School of Film and Television (University of Melbourne) to develop the necessary skills, including moonlighting on Paul Cox's latest film *Salvation* as the Assistant Editor.

Jonathan's VCA graduating film *Hell's Gates* was a preview to this feature and has earned success in its own right screening at the Melbourne International Film Festival, the Showcase for Australian contemporary cinema at the Australia America Society in New York, and in competition at the 31st edition of the Rencontres Henri Langlois International Film Schools Festival.

An experienced actor, Jonathan has performed with many Tasmanian and Victorian companies including the Melbourne Theatre Company, Arena Theatre, Jigsaw, Terrapin Puppet Theatre and ensemble outfit The Keene Taylor Project – that premiered the works of playwright Daniel Keene. His film and television credits include: *The Independent*, *Tom White*, *Em4Jay*, *Blue Heelers*, *John Safran Vs God*, *Stingers* and *City Homicide*.

keynote speakers



Guy Rundle

Guy Rundle is an award winning social commentator, author, journalist and comedy writer/producer. A long time collaborator with Max Gillies, Guy writes regularly for Crikey.com and is currently its London correspondent. His despatches from the US presidential campaign were published in 2008 by Penguin as *Down to the Cross Roads* and awarded Age Book of the Year. Other publications include the Quarterly Essay *The Opportunist: John Howard and the Triumph of Reaction*. Guy was a co-founding editor of *Arena Magazine* and has worked with Arena Publishing group for twenty years. He combines his intellectual work with commentary in the *The Age*, *Sydney Morning Herald* and *The Australian* and has featured on the ABC's *Q and A* program.

Guy has written for and produced a wide variety of TV programs, and co-devised *Comedy Inc* and *Shark Bay*. He has written three hit stage shows with and for Max Gilles, with the fourth, *Godzone*, to premiere in 2009. Guy Rundle's gift as a writer is to combine sophisticated social and political analysis with entertaining and humorous prose, noted for its sharp observation and original insights, spiced with just a dash of the gonzo journalist.

events and orientation

Film Screening

17.00 Tuesday 21 September – Director’s screening of *Van Diemen’s Land* and keynote address at **Terminale Cinema 31** via Carbonaia, (just near the Monash Prato Centre)

Join critically acclaimed Australian director Jonathan auf der Heide for a rare European screening of his provocative new film *Van Diemen’s Land*. This taboo-breaking story of eight convicts who escaped from Tasmania’s desolate Macquarie Harbour in 1822, is distinguished by its use of the Gaelic language to convey to modern audiences the strange other-worldliness of Tasmania’s western wilderness. Jonathan will introduce *Van Diemen’s Land*, and following the screening be in conversation with Dr Tony Moore, from Monash University’s National Centre for Australian Studies. An audience Q and A will conclude at 19.45.



events and orientation

Official Opening and Cocktail Party

20.00 – 21.30 Tuesday 21 September –
The Dean of the Faculty of Arts Monash University, and Director Monash University Prato Centre Professor Loretta Baldassar will open the Conference at the Prato Centre, Palazzo Vaj at 20.00 by hosting a reception on the terrace with cocktails and finger food.



Conference Dinner

The conference dinner will be held on Thursday 23 September (catch bus outside Prato centre at 18.30 for a 19.30 start) at the Villa Castelletti in the Tuscan hills near Prato. Enjoy a three-course meal in this stylish dining setting.

conference program



conference program

Tuesday 21 September

15.00 – 17.00	Registration – Monash Prato Centre, Palazzo Vaj
17.00 – 19.45	Director's Screening of <i>Van Diemen's Land</i> followed by keynote address by the film's Director Jonathan auf der Heide and in conversation with Dr Tony Moore Director of the National Centre for Australian Studies (including audience Q&A) Cinema Terminale Via Carbonaia 31, Prato
20.00 – 21.00	Official Opening by the Dean of the Faculty of Arts at Monash University Professor Raelene (Rae) Frances and the Director Monash University Prato Centre Professor Loretta Baldassar followed by a Cocktail party at the Terrazzo Monash Prato Centre Palazzo Vaj

Wednesday 22 September

9.00 – 10.00	Registration – Monash Prato Centre, Palazzo Vaj (Tea and coffee available)
10.00 – 10.30	Conference welcome by Dr Tony Moore Director of the National Centre for Australian Studies and Associate Professor Rita Wilson Convenor Translation and Interpreting Studies, LCL
10.30 – 12.00	Session 1: Colonial Australia Chair: Dr Keir Reeves Andrew Reeves: Imagining a trans-Tasman World David Dunstan Translating the Mediterranean: European idealists in Australia in the Nineteenth Century Peter Manning: Australians imagining Palestine: the narrative of Australian correspondents in <i>The Sydney Morning Herald</i> about the Land of Palestine in World War 1
12.00 – 13.00	Lunch
13.00 – 14.30	Parallel Session 2 Chair: Prof Andrew Reeves Chair: Assoc Prof Rita Wilson 2A: Colonial Australia 2B: Relocating Translation Jaya Savige: Who was ousted so hell could be installed?: John Kinsella's 'distraction' on Dante's <i>Commedia</i> . Tony Moore: Descending an Octave: Marcus Clarke's Colonial Bohemia Joseph Cheer: Colonial Australia, Blackbirding and Tourism Paolo Bartoloni: Translation and the conceptualization of the language out-of-place Andrys Onsmann: Capturing nuance in the translation of cognate language literature. Arindam Das Translating Indianness to Ausieness: Building the Multicultural Nation through Bollywood.
14.30 – 15.00	Afternoon Tea
15.00 – 16.30	KEYNOTE: Professor Ien Ang, Chair: Professor Loretta Baldassar Cross-cultural Translation and its Discontents: Media, Migration and the Transnational Communication of 'Racism'.

Thursday 23 September

9.00 – 10.30	KEYNOTE: Guy Rundle , <i>Late Crossings</i> . Some short notice thoughts on culture, identity, Ryanair, Petrarch, sexualit ofredande, sly grog and the Grauniad, the nations, <i>Dallas</i> i Bucuresti, character assangination, and the Gentile-ity of patriotism <i>inter alia</i> . Chair: Dr Tony Moore
10.30 – 11.00	Morning Tea
11.00 – 12.30	Session 3: Exchanges and Transformations Chair: Dr David Dunstan Jennifer Laing: 'A Platform for Transformation': Australian Women's Italian Journeys Through Travel Literature Keir Reeves: Cultural exchange and encounter. Reappraising the colonial Chinese-European cultural encounter in Australia. Frank Bongiorno Making Australian Sexuality Rey Tiquia Language Use In Translating Medical Practices
12.30 – 13.00	Lunch
13.00 – 14.30	Session 4: Sources and Voices Chair: Assoc Prof Rita Wilson Caitlin Nunn: Translating Generations: Second generation representations of the first generation in Vietnamese Australian cultural production Anna Colombi: Vulgarity and Allocution in the Italian dubbed version of <i>Taxi Driver</i> Jo Bramble: Technology in Translation
14.30 – 15.00	Afternoon Tea
15.00 – 16.00	Session 5: Literary Translations Chair: Floriana Badalotti Maria Vittoria Olivi: Connecting worlds, translating spaces, creating networks: the narratives of Anna Maria dell'Oso Roberta Trape: Images of Italy Found in "translatio": Peter Robb's <i>Midnight in Sicily</i>
18.30 start	Conference Dinner – Villa Castelletti

Friday 24 September

9.00 – 10.30	Session 6: Translation and/or Trans-creation Chair: Paolo Bartoloni Rita Wilson: A two-way street: Shaping images of Australia through literary translation Adele D’Arcangelo: Between ‘Wah-sers’ and ‘Aussie’: translating Alice Pung’s Bestselling memoir Unpolished Gem into Italian Cassi Plate: The Writer & the Artist: Translating Across Culture & Media
10.30 – 11.00	Morning Tea
11.00 – 12.00	KEYNOTE: Professor Nicholas Jose, Chair: Assoc Prof Rita Wilson Translations from the non-natural world
12.00 – 13.00	Lunch
13.00 – 14.30	Session 7: Linguistic Hybridity and Translating Cultures Chair: Dr Keir Reeves 7A: Paul Giffard-Foret: Gone ‘Tongue Tripping’: Linguistic Hybridity and a Multilingual Australia in Merlinda Bobis’ Work Maria Antonietta Saracino: Jugglers: Translating Cultures, Translated Lives Chair: Joseph Cheer 7B: Indigenous Representations Floriana Badalotti: Black words, white page: translating Australian Indigenous literature Therese Davis: Indigenous Filmmakers as Cultural Translators and Community Historians
14.30 – 15.00	Afternoon Tea
15.00 – 16.00	Session 8 Australian Indigenous Film and Cultural Translation Panel Chair: Jonathan auf der Heide Film Screening Romaine Moreton

Saturday 25 September

9.30 – 10.30	Session 9 Negotiating Difference/ The Others Chair: Dr Frank Bongiorno Tim Soutphommasane: Translating between patriotism and multiculturalism Luigi Gussago: Translating America in Peter Carey's novel "Parrot and Olivier in America"
10.30 – 11.00	Morning Tea
	Plenary led by Dean of Arts Monash University
11.00 – 12.00	Professor Rae Frances
12.00 – 13.30	Lunch

abstracts



abstracts

Ang, Ien

Title: Cross-cultural Translation and its Discontents: Media, Migration and the Transnational Communication of 'Racism'.

Abstract: The recent diplomatic row between India and Australia over a series attacks on Indian students in Melbourne and Sydney was characterised by a to-and-fro dance of accusation and denial of “racism”, exemplifying how the complex entanglement of cultural nationalism and transnational mobility makes cross-cultural translation ever harder to achieve in a time when (post)colonial power hierarchies are being unsettled in a rapidly changing world.

Badalotti, Floriana

Title: Black words, white page: translating Australian Indigenous literature

Abstract: Australian Studies in Italy has built a notable tradition over the last 50 years, but in the building and theorizing of this tradition Australian Indigenous literature has played a very marginal role. The very concept of Indigenous literature is hotly debated, not only in Australia but in more and more post-colonial contexts. In this symbolic landscape, the activity of translation reveals more than anywhere its paradoxical nature, constantly pulled between accuracy and advocacy.

Through the case study of my own Italian translation of the play “Yanagai! Yanagai!” by Indigenous playwright Andrea James, I will attempt to illustrate the multiple functions that translation can have in and for the unique field of Australian Indigenous literature, as well as raise some considerations on what such translations can do for Australian Studies in Italy.

Bio: Floriana Badalotti is a freelance translator and a PhD candidate in the School of Languages, Cultures and Linguistics at Monash University in Melbourne. She holds a Bachelor of Psychology from the University of Parma, Italy, and a Master of Translation Studies from Monash University. Her research looks at the relationship between multilingualism and identity.

Bartoloni, Paolo

Title: Translation and the conceptualization of the language out-of-place

Abstract: Martin Heidegger centred his entire philosophical project on the assumption that language is the house of being. It is in language that, according to Heidegger, humans come to distinguish themselves from animals and things; and it is in language that they come face-to-face with the authentic state of being. The problem with such a conceptualization is that in Heidegger language means German, and the mythological and poetic tradition that enrich it. Heidegger's language is always already a language "in-place", whose authenticity is predicated on its national context. Even when Heidegger turns to ancient Greek through his dealing with pre-Socratic philosophers, his discussion of the "other" language (ancient Greek) is entirely at the service of "his" language (German), to the extent that Heidegger's interest in translation is marginal and haphazard.

Could the multilingual experience of exile and migration break the hegemony of the national language, opening up possibilities of exchange and communities through a textuality that transcends borders, and defies notion of authenticity and belonging? One possible way towards achieving a recontextualisation of language that invites mobility and further challenges relapses into local authenticity and border control would be that of proposing not so much a language "in-place" as a language "out-of-place"; that is, a multilingual and transcultural language that develops in and through the process of translation, where translation is no longer a means to an end but language as such.

Bio: Paolo Bartoloni is Established Professor, and Head of Italian Studies at the National University of Ireland, Galway. He is the author of *Interstitial Writing: Calvino, Caproni, Sereni, and Svevo*, Troubadour Publishing, 2003, and *On the Cultures of Exile, Translation, and Writing*, Purdue University Press, 2008

Bongiorno, Frank

Title: Making Australian Sexuality

Abstract: Sexuality has in the last twenty years come to occupy a central place in historical interpretation of early-colonial Australia. This paper is concerned with what happened to sexual attitudes and codes of behaviour formed in a 'free' and increasingly urbanised society when they were translated to a penal settlement whose demography, social organisation, political authority and material life diverged so sharply from patterns at 'home'. How were sexual attitudes and practices translated across various 'boundaries': oceanic, class and racial? The paper will argue that as imperial authorities became increasingly ambitious in their assertion of sovereignty from around 1815, they also sought to impose more rigorous restrictions on the sexual behaviour of convicts, officials and Aboriginal people than had been the case in the colony's first quarter of a century. But in weaving the regulation of sexual morality so securely into the fabric of the convict system, the architects of this new moral order also helped provide the conditions for its demise. The penal system became the casualty of a new imperial system in which the sexual behaviour of those living in colonies had, through a revolution in information and governance, become intimately related to the moral integrity and therefore legitimacy of the whole imperial enterprise.

Bio: Dr Frank Bongiorno is an historian based at Menzies Centre for Australian Studies, Kings College, London. His interests are in Australian political, cultural and labour history especially late-nineteenth and early-twentieth century. Frank's work has focused especially on the political history of the Australian labour movement, including British and Australian connections. He has also published work on Australian historiography and the history of unorthodox religion, and is currently completing a survey history of Australian sexuality.

Bramble, Jo

Title: Technology in translation

Abstract: Large scale computer system installations, decades after their inception, are usually known as change programs. The documentation which describes the change program is built on – ‘business process mapping’ – is the epitome of management consulting. In particular, Six Sigma Business Process Architecture documentation translates a substantially conceptual realm – the digital environment and the construction of computer systems – into words and pictures. These are the single most significant artefacts we have of how technology is affecting culture, yet they are relegated solely to the sphere of ‘business’. The arcana of business process mapping and architecture has been formalised over time and consists of a range of symbols with agreed meanings. Preferred by senior management, these ‘blueprints’ translate into an agreed common language – a theoretical combination of physical objects such as data servers, cabling, wireless networking, computer monitors and keyboards and functional specifications and enablers such as software and interrelationships between aspects of the operating system and peripherals.

What effects does this documentation have on businesses which install them? What parallels are there to illuminate the effect of technology on business, people and culture?

Bio: Jo Bramble is a PhD candidate at the National Centre for Australian studies, Monash University, Melbourne. She has worked in commercial publishing, not for profit organisations, universities and Federal Government.

Cheer, Joseph

Title: Colonial Australia, Blackbirding and Tourism

Abstract: Blackbirding or human trafficking, was an atrocity fostered by an Australian colonial administration that failed to expeditiously outlaw this heinous practice. This paper examines blackbirding through ni-Vanuatu voices and considers the issue of reconciliation. As expected, the term blackbirding is indisputably value laden and blackbirding historiography is vigorously contested. However, what is evident from ni-Vanuatu oral histories is that the pain of this era still resonates for many. The extent to which blackbirding still echoes in Vanuatu today and the attitudes towards Australia and Australians is discussed. This paper argues that reconciliation is still desired by ni-Vanuatus as a means of venerating the suffering of their predecessors. In spite of the contestations about blackbirding, open and respectful acknowledgement of ni-Vanuatu oral histories and the provision of a platform to enable sensitive interpretations are called for. Slavery tourism is widely promoted as a heritage tourism drawcard elsewhere and this paper suggests that it offers a template from which blackbirding can be interpreted to aid understanding, reconciliation, healing, and closure. Paradoxically, most tourists to Vanuatu today are Australians and Australia is again drawing on labour from the region; albeit under different circumstances.

Bio: Joseph Cheer is a Lecturer in Tourism at the National Centre for Australian Studies, Faculty of Arts, Monash University. He is also a PhD scholar with the Tourism Research Unit, Faculty of Business and Economics, Monash University. Joseph's PhD examines the development of sustainable livelihoods through tourism in Vanuatu and Fiji. Other research interests include pro-poor tourism, tourism and international development, Pacific Island development, cultural and heritage tourism, and indigenous tourism.

Colombi, Anna

Title: Vulgarity and Allocution in the Italian dubbed version of *Taxi Driver*

Abstract: The following work outlines a number of issues that emerged in the dubbing of the film *Taxi Driver* (Scorsese, 1976) into Italian. Aside from the typical obstacles of audiovisual translation, such as lip synchronization, it focuses on the considerable omission of vulgarity and on the problem of allocution. Despite the importance of the link vulgarity-violence in *Taxi Driver*, much of the vulgarity of the original has been completely suppressed in the Italian. At the same time, in the Italian dubbed version there is a baseless extended use of the Italian form “Lei”, but no lexical items which could justify this use are present in the original. Consequently, the Italian audience has an absolutely different perception of the main character and ultimately of the whole film than the Anglophone audience.

Bio: Laurea magistrale in Lingue e Letterature Europee ed Extraeuropee at Università degli Studi di Milano, English and Spanish, translation curriculum, cum laude. 60.000-word dissertation on an Italian translation of Woolf's *Mrs Dalloway*. Laurea triennale in Lingue e Letterature Straniere at Università degli Studi di Milano.

D’Arcangelo, Adele

Title: Between ‘Wah-sers’ and ‘Aussies’: translating Alice Pung’s bestselling memoir *Unpolished Gem* into Italian

Abstract: This paper will focus on the Italian translation of Alice Pung’s best selling memoir *Unpolished Gem* (Black Inc. Melbourne, 2006) that will be published in Italy – in my translation – by Mobydick next Autumn.

It will be argued that the translation of this book might contribute to the construction and representation of the Australian multicultural identity in the target Italian cultural imagery. The process of cultural transposition will be discussed with reference to Lawrence Venuti’s concept of the in/visibility of the translator and to metaphors used by writers and critics such as Homi Bhabha, Salman Rushdie, Pilar Godayol to describe also the translation/negotiation process.

The paper will try to show how translating into Italian Pung’s ‘across the borders’ experience asks the translator to find a ‘space of hybridity’ within the target language and culture, hence redefining cross-linguistic perspectives on one side, but mostly encouraging multicultural encounters for potential target readers, on the other.

Bio: Adele D’Arcangelo teaches English and Translation at the School for Interpreters and Translators of the University of Bologna (at Forlì). Her research interest include literary and multimedia translation and translation teaching. She has published a number of articles on translation and the media, literary translation and the translation of comics. She has translated works by Samuel Beckett, Alan Bennett, Steven Berkoff, and Liz Lochhead among others.

Das, Arindam

Title: Translating Indianness to Aussieness: Building the Multicultural Nation through Bollywood

Abstract: Homi Bhabha in *The Location of Culture* while talking about the concept of “Cultural Translation” quotes Rushdie’s *Midnight Children* and affirms: “we are translated men”. Indeed the world of migrant community is world of constant translation from a source culture to a target culture. But the situation becomes more critical when we discuss the first Bollywood “transnational cinema” (Brian Hu 2006) – *Salaam Namaste* (Siddhart Anand, 2005), to be fully located at Melbourne and regional Victoria (including the Great Ocean Road and Rye beach on the Mornington Peninsula). The film is not only about the attempts of adjustment of the migrant Indian community of Melbourne, but rather about the subtle politics of propagating the Australian multiculturalist policies in the form of an assurance, though in the same time abiding by the White Australian terms, to the Indians seeking a route to and a root in Australia. At the same time a particular character in the film turns out to be the Bhabhaesque “mimic” man who attempts to subvert and appropriate this grand narrative of Australia’s discourses of “White” multiculturalism.

Bio: Arindam Das is a Lecturer of Business Communication with Heritage Institute of Technology, Kolkata, is currently the Australia-India Council Australian Studies Fellow (2010-11). He is carrying out his Ph.D. in Nyoongar Culture and Literature. He is an active member of Indian Association for the Study of Australia (Eastern Region, Kolkata). He has presented papers in various National and International level seminars and conferences. He has quite a number of publications to credit. He is keenly interested in Culture Studies, PoCo literature, Literary Theories and 19th Century Indian Literature. He is also the co-editor of the series *Colonial Spectre and Beyond: Studies in Indian Writings in English*, Booksway: Kolkata.

Davis, Therese

Title: Indigenous Filmmakers as Cultural Translators and Community Historians

Abstract: The Australian documentary film *Whispering in Our Hearts* (2002) was directed by Mitch Torres in collaboration with the Nyikina, Mangala and Karrajarrri people of north western Australia. It has been widely acclaimed for its telling of the story of the Mowla Bluff massacre in 1916, exposing the disparity between Aboriginal eye witness accounts given at the time of the massacre and police records that covered up vital evidence provided in these accounts. But it is by no means a conventional documentary. Torres is related to this community and you can clearly see how the personal interconnectedness between director and participants has helped to shape the film's unusual approach to the subject of frontier massacres. As I will show, she employs the particular audio-visual characteristics of film to not simply record testimony by the film's participants but to translate forms of Aboriginal embodied knowledge such as song and dance into images that bring historical truth to light in both direct and indirect ways. This paper will discuss the transformative power of film as works of cultural translation and further how film, as a new hybrid mode of transmitting Indigenous knowledge, is being used to sustain living Indigenous communities.

Bio: Therese Davis is a senior lecturer in film and television studies at Monash University and co-director of the Research Unit in Film Culture and Theory. She is the author of *The Face on the Screen: Death Recognition and Spectatorship* (Intellect, 2004) and co-author with Felicity Collins of *Australian Cinema After Mabo* (CUP, 2004). She is currently writing a new book on collaboration between Indigenous and non-Indigenous filmmakers in Australian film.

Dunstan, David

Title: **Translating the Mediterranean: European idealists in Australia in the Nineteenth Century**

Abstract: Among the many visions held for Australia in the nineteenth century the transplantation of Mediterranean economy and culture was among the most seductive and problematic. From the earliest times it was known Australia could develop industries and society on Continental European and notable Southern European and Mediterranean models. The ideal focused on places in Europe where civilisation existed by sea and in hinterland locations where intensive agriculture – including, olives, vine culture and fruit growing – combined with industry to provide a livelihood for the people, a distinctive national produce and a perceived moral economy. Australia had all the natural benefits of climate for European industries and in Britain a ready market for its products, which the mother country did not naturally or readily generate, and which it imported. Joseph Bleasdale, for example, bemoaned in 1875 that Victoria possessed ‘many hundred thousand acres of the finest wine country in the world, fit for little else but vines, olive, and fig trees, without as yet a single vineyard on them.’ The cause of viticulture, wine, ‘novel’ industries and Mediterranean and Southern European agriculture generally was taken up by small groups of non-British migrants, but more notably by community leaders, intellectuals, ideologues and publicists – in New South Wales, Victoria and South Australia especially. They advocated new national industries for Australia but also challenged community habits and attitudes in their desire to translate what they saw as ‘superior’ and European industries and socially reforming social habits. Among their number were the early settlers, George Suttor, and patrician farmers, William Macarthur and John Wyndham, the importer of vines, James Busby, the Catholic priest and polymath, John Ignatius Bleasdale, the medico Dr Alexander C. Kelly, the parliamentarians Charles Gavan Duffy and Samuel Davenport, and a host of journalists, scribes and self-proclaimed, and in some cases, genuine ‘experts’. All had experiences to relate or expertise of European agriculture and industry in its myriad forms, which they urged Australian colonists to adopt in contrast to those habits and models derived from Great Britain. Many of their ideals have come to pass. They have been translated into the industries and lifestyles that we know in Australia today. But other aspects have been only partially realised. This paper surveys the influence and the body of literature generated by these European idealists in Australia in the nineteenth century.

Bio: Dr David Dunstan is Senior Lecturer and Deputy Director of the National Centre for Australian Studies at Monash University Australia. He is the author of *Better Than Pommard! A History of Wine in Victoria* and many other studies of Australia in the nineteenth and twentieth centuries.

Giffard-Foret, Paul

Title: Gone ‘Tongue Tripping’: Linguistic Hybridity and a Multilingual Australia in Merlinda Bobis’ Work

Abstract: Filipino-Australian author Merlinda Bobis’s work shows an interest in translation through her combination of Bikol/ Pilipino and English languages within the same literary text, an exercise Bobis describes as ‘tongue tripping’. This paper interrogates the poetic and political implications behind her articulation of a linguistically hybrid textuality. Bobis’ work marks a departure from what Deleuze and Guattari’s definition of a ‘minor’ literature identifies as “that which a minority constructs within a major language,” instead recalling Bakhtin’s concept of polyphony or heteroglossia, that is, the presence of different ‘glots’, or tongues within the same text. Its frame operates as a metonymy for the larger one of the nation and a metaphor for a multilingual Australia characterised by a ‘semiotic’ rupture in the ‘symbolic’ authority of English. French theorist Julia Kristeva argues that the eruption within the symbolic of the semiotic, which precedes signification and is thus located in the body itself, leads to the ‘pulverization’ of language and literary creativity. A foreign body, Bobis manages to insert herself into the multicultural fabric of Australia through the creation of a hybrid language beyond words, a ‘body-language’ reflecting in turn the multilingual character of Australian society.

Bio: Paul Giffard-Foret is currently in Australia doing his PhD on Australian women writers from Southeast Asia, having completed his MA in Perth on Simone Lazaroo’s work in 2008. He is enrolled as a postgraduate student at Monash University’s Postcolonial Writing Centre. Paul’s research deals with questions of migration and diaspora, hybridity and cultural change through looking in particular at Asian-Australian literary interactions within a global context.

Gussago, Luigi

Title: Translating America in Peter Carey's novel "Parrot and Olivier in America"

Abstract: In his latest novel *Parrot and Olivier in America* (2009) Peter Carey explores the way three seemingly incompatible civilisations translate the New World. On one hand Olivier, the snobbish French aristocrat, struggles to understand the concept of democracy in America because he wants to translate it "literally" into his own system (of behaviour, social convenience, pragmatics, etc.). On the other hand, Parrot, the British-Australian picaro, and Olivier's "clown and secrétaire", enjoys rewriting his master's awful calligraphy, changing some of the Frenchman's views on America according to his whim, and deliberately acting as a bad translator. Thirdly, the American free citizen, the 'Man of the Future' (Carey 2009, 187): he/she uses language creatively, coining a personal idiolect as an evidence of belonging to a new-born nation, where 'greed might tear the land apart but still the low could climb so high' (Carey 2009, 251).

My paper aims at illustrating how these three entities translate other systems of values, or their loss of values, into their own semiotic spheres. The others may be willing to reveal only their "translatable" side, and avoid or conceal the translation "gap" that makes the real difference in cultural interaction. Conversely, different cultures just deny any attempt at being assimilated to others. In order to define the categories of intralinguistic, interlinguistic and intersemiotic translation I will avail myself of the contributions of Peeter Torop in his work *Total'nyi perevod* (*Total Translation*), along with Jurij Lotman's concepts of "semiosphere" and "semiotics of culture". (247 words)

Bio: Luigi Gussago is an Italian postgraduate student at La Trobe University in Melbourne, enrolled in Master by Research in comparative literature. His project deals with the legacy of the picaresque novel in contemporary Italian and English speaking narratives. He has presented a papers on the female characters in early Spanish and British picaresque novels and on history and picaresque fiction in Umberto Eco's novel *Baudolino*.

Jose, Nicholas

Title: 'Translations from the Non-natural World'

Abstract: Everything Australian is translated. Everyone Australian translates. With these propositions the paper considers Australian literature as translation. Is this a case of Australian exceptionalism, or is Australia like everywhere else in this respect? Cultural translation occurs in the transfer of English literary practices into the Australian context, and powerfully in the 'entanglement' of Aboriginal and European cultures of reading and writing. Thus Australian literature seeks dialogue with other literatures, including within global English, to mediate its place at the limit of world-literature

Laing, Jennifer

Title: 'A Platform for Transformation': Australian Women's Italian Journeys through Travel Literature

Abstract: Travel literature plays an important role in influencing culture and inspiring visits to places (Bishop, 1980; Robertson et. Al, 1994). Understanding the narratives or tropes that underpin these texts can shed light on their influence as 'imaginative pathways' (Zurick, 1995) for various generations of travellers, particularly where these tropes go through 'multiple transformations' (Adler, 1989) over time. Tropes that have been uncovered in relation to travel literature include the 'discovery of new territories', 'anti-conquests' and 'primitivism'. The last decade however has seen an explosion of books written by Australian women travelling through Italy, who describe the influence of these journeys in terms of emancipation and empowerment. This recurring trope also reveals how these women construct identity by contrast identity by contrasting Australia with Italian society and culture. This paper will explore the trope of transformation inherent in these texts and how this has been used to structure and frame travel experiences, through an analysis of the language used by these travel writers, particularly the metaphors and imagery that they use when describing their journeys. These findings could be used to develop travel experiences and promotional material that highlight Italy as a 'dreamscape' for pleasure and feminine self-actualisation.

Bio: Dr Jennifer Laing is a Lecturer in Tourism in the Tourism Research Unit at Monash University. Jennifer's research interests include heritage tourism, travel narratives, the role of myth in tourism and exploring extraordinary tourist experiences. Her PhD research examined metaphors and imagery of myth, adventure and fantasy used by travellers in frontier regions such as deserts and the poles.

Manning, Peter

Title: Australians imagining Palestine: the narrative of Australian correspondents in *The Sydney Morning Herald* about the land of Palestine in World War 1

Abstract: During 1917 and 1918 Australian troops fought Turkish and German forces in Palestine. The battles of Gaza and Beersheba have become iconic symbols of Light Horse gallantry. But troops, alongside British forces, also fought in many other traditional Palestinian towns like Nablus and Rafah. This was Australians' first face-to-face contact with Palestinians. How were they seen and represented? This paper describes and analyses the process of cultural translation sent home to the public of Sydney through their "quality" daily morning newspaper. It finds recurring racial themes of "the Arab", varying in tone from positive romantic to negative disgust. It discusses why these discourses may have triumphed in the journalism of the time, the historical context in which they occurred in the Ottoman empire, and the politics of British and Australian perceptions of the Middle East.

Bio: Peter Manning is Senior Lecturer in Journalism at Monash University, the author of *Us and Them, Media, Muslims and the Middle East* (Random House Australia, 2006) and *Dog Whistle Politics and Journalism* (ACIJ, UTS, 2004). He is also Chair of the Macquarie University Centre for Middle East and North African Studies Advisory Board and a former Head of TV News and Current Affairs at the Australian Broadcasting Corporation.

Moore, Tony

Title: **Descending an Octave: Marcus Clarke's Colonial Bohemia**

Abstract: This paper considers the translation of European bohemianism into nineteenth century Australia focussing on the provincial bohemia developed by Marcus Clarke in 1860s and 70s Melbourne. Fired by his reading of Murger, Balzac and Baudelaire, Clarke reacted to his forced exile to 'philistine' Victoria at age 16 by romanticising a privileged childhood 'lived indifferently in Paris and London, and patronised by the dandies, artists and scribblers'. In response to both nostalgic longing for metropolitan culture, and unexpected surprise at the energy and modernity of a still forming Melbourne and its rambunctious media, Clarke spent the 1870s fashioning a bohemian way of life, textually through his satiric column the Peripatetic Philosopher and his fiction, collectively through café life and mock 'gentleman's' clubs such as the Yorick, and individually as a dandy in high society and more transgressively by taking the flâneur's walk on the wildside among an underclass of outcasts he exoticised as 'lower bohemia'. Clarke's bohemianism raises questions about how the identity changed through separation from the metropolitan centre and its encounter with the specificities of colonial modernity, especially the changes in media and the rapidly growing immigrant cityscape of Melbourne. How did Clarke synthesise nostalgic fantasies about French and British bohemianism to find the romantic in the new country and a bohemian identity that drew on the flâneur, the dandy and the gothic? Clarke's bohemianism declared 'an affection for unvarnished humanity...I like to see human life with its coat off, and to descend an octave on the social scale.' What do the bohemian social and textual practices of Clarke and his circle of writers reveal about bohemia's ambiguous relationship to class and ethnic plurality, and the limits of bohemia's transgression against bourgeois society?

Bio: Dr Tony Moore is Director of the National Centre for Australian Studies, Monash University and lectures in media studies and Australian history. He is author of *Death or Liberty: Rebels and Radicals Transported to Australia 1788-1868* (Pier 9), *The Barry McKenzie Movies* (Currency) and series commissioning editor of *Australian Encounters* (Cambridge University Press). Tony's career has spanned political activism, documentary-making and journalism at the ABC and book publishing. He writes regularly on culture, history and politics.

Moreton, Romaine

Title: Cultural Translation in Australian Indigenous Film

Film Screening: *The Farm* (2009) 11 mins Presented by director Romaine Moreton

The Farm was screened on ABC TV in late 2009 as part of the 'New Blak' series of short fiction films and recently won best short film in the Chashama Film Festival in New York. The film was written and directed by Romaine Moreton, produced by John Harvey and shot by Warwick Thornton, known internationally for his cinematography and his recent award-winning film *Samson and Delilah*. Set in the 1970's, *The Farm* is about a young girl Olivia, played by Madeline Madden, and her relationship with her mother Lauren, played by Lisa Flanagan. Olivia's awareness of the spirit realm and her longing to know about the people who came before her and their stories challenges her mother's beliefs. The film explores Indigenous connections to the past and deep sense of place while illuminating the circumstances of itinerant Indigenous workers who travelled from South Australia to New South Wales and Queensland as bean pickers.

In this session, Romaine will present the film and talk about its production as a work of Indigenous remembrance and history. She will also address broader issues about contemporary Australian Indigenous filmmaking and cultural translation in film.

BIO: Dr Romaine Moreton is an acclaimed poet and performer. Her second anthology of poetry titled *Post Me to the Prime Minister* was published by IAD Press in 2004. Romaine's first two scripted films, *Redreaming The Dark* and *Cherish*, were selected for the fringe program at the Cannes Film Festival. A third film, *A Walk With Words*, based on Romaine's poetry and experience, won the award for Best International Short Film at the World of Women's Cinema (WOW) in 2000. She is currently a Post-Doctoral Research Fellow at the U Mulliko Higher Education Research Centre of the University of Newcastle. Her research specialises in Indigenous philosophy and knowledge with a focus on media technology and communication, informed by her experience as a practitioner of film, performance art and as an academic. She is from the Goernpil people of Stradbroke Island and the Bundjulong people of northern New South

Nunn, Caitlin

Title: Translating Generations: Second generation representations of the first generation in Vietnamese Australian cultural production

Abstract: Cultural production is one of few fields in which the Vietnamese community in Australia can represent itself, relatively unmediated, to the wider community. Second generation Vietnamese Australians have often assumed the role of cultural translators in this field, translating the experiences of their community – including the first generation – into English language works directed primarily at the wider Australian public.

While the dual cultural, and to a lesser extent, linguistic, literacies of the second generation facilitate their role as cultural translators, their representations of the first generation are mediated by a range of factors including their often ambivalent relationship to/with that generation, intergenerational (mis)communication, and the potential untranslatability of the silences that exist within many Vietnamese refugee narratives. Consequently, these representations are highly particularised.

This paper draws on two texts – *Memory Frame*: an anthology of missing recollections edited by Thao Nguyen, and Nam Le's short story 'Love and Honour and Pity and Pride and Compassion and Sacrifice' from his highly acclaimed collection, 'the Boat'. Through these texts I will explore the complexities of second generation acts of cultural translation and the resultant representations of the first generation that contribute to public understandings of the Vietnamese community in Australia.

Bio: Caitlin Nunn is a PhD candidate at the Australian Centre, University of Melbourne. Her research draws on collaborative and arts-based methodologies to explore generational shifts in identity and belonging among Vietnamese Australians. Caitlin was formerly a researcher on the 'Good Starts Arts' project at the La Trobe Refugee Research Centre, La Trobe University. She has recently been published in the *Journal of Intercultural Studies*.

Olivi, Maria Vittoria

Title: Connecting worlds, translating spaces, creating networks: the narratives of Anna Maria dell’Oso

Abstract: This paper examines the narratives of Anna Maria dell’Oso, born in Melbourne in 1946 of parents who migrated to Australia from Abruzzo region. It focuses on her ability, as a representative of a generation of writers who live between two cultures, to travel from the margin to the mainstream, sharing the intellectual and cultural heritage of both dominant and ethnic group. Through an analysis of dell’Oso early writings, reoriented by the two collections *Songs of the Suitcase* (1998) and *Cats, Cradle and Chamomile Tea* (1989) the paper considers the way children of immigrants ‘translate’ their parents’ lives and how migration destabilises identity, problematising spatial and temporal coordinates. It will be argued that such ambiguities of migrant identity are in many ways compounded for the post-diasporic second generation. The paper aims to understand the ways that ‘hyphenated’ writers like dell’Oso explore and occupy what Homi Bhabha calls the “third space “ on the borderline between cultures and nation states. Place and identity find in dell’Oso a new definition and a new shape as they open a third space – the space of translation – that is conceived of as both problematic and potentially liberating. For those who seek to retain their ethnic or national identities without being assimilated into the national discourse of one country, that third space can enable the narration of oneself as insider/outsider-offering the ability to emphasize certain aspects of one’s identity over another; to critique aspects of both one’s cultural heritage and one’s specific national location.

Bio: Maria Vittoria Olivi completed her degree course in “Foreign Languages and Literatures” at the University of Rome La Sapienza, with cum laude, writing a dissertation on contemporary literature with special attention to multicultural themes and women writers. During her academic studies, she participated in a project on Hemingway’s short stories at the University of Roskilde (Denmark) for a period of six months. In 2009 she worked as a translator for University Politecnica of Valencia (Spain) at the Departments of Fine Arts. She is currently doing a Master in Translation Studies at Monash University, Melbourne, researching and writing on the topic of African Italian Women Writers. Her research involves oral history, migration literature, theory of translation, genre issues and a final project of audiovisual translation. She teaches Italian as a Second Language at the Italian Institute of Melbourne and at the CAE.

Onsman, Andrys

Title: Capturing nuance in the translation of cognate language literature.

Abstract: As the modern language closest to English, translation from Frisian may be thought of as being relatively straightforward. However, their cognate proximity can lead to assumptions that over-ride the subtleties of the original text. This is especially true in literature but also creates tensions in non-fiction translation, where concepts that appear linguistically similar are actually culturally quite distinct. Added to this is the fact that most translation from Frisian to English is done via Dutch, a route that takes the original further away. Drawing on examples from film, Pieter Verhoeff's "De Vuurtoren", poetry, Baukje Wytma's "Gers" and non-fiction writing, this paper identifies areas where the nearness of the languages conspires against a wholly satisfactory translation. The paper goes on to argue that Bruce-Novoa's notion of "interlingualism", where the translation deliberately destabilises both lexicons, may actually create new, cross-cultural meanings at the expense of the intended meaning of original text. Whilst such creativity may well be in itself a worthwhile activity, the question of whether or not it functions as translation is far from resolved.

Bio: Andrys Onsman is an associate professor in the Centre for the Advancement of Learning and Teaching and a part-time lecturer in the National Centre for Australian Studies. He has written extensively about non-literal language interpretation, Frisian identity and internationalisation in Higher Education.

Plate, Cassi

Title: **The Writer & the Artist: Translating Across Culture & Media**

Abstract: In early 1957 a young Greek poet, Costas Tachtsis, arrived in Sydney from Africa with a half-written manuscript under his arm. Within 5 years, it would be published as 'Trito stephani' (The Third Wedding). Widely acclaimed and translated, it became the first Greek novel to be published by Penguin. Tachtsis's groundbreaking *Trito stephani* was largely written in Sydney, but Australia deported the controversial author just as his novel was creating a sensation in Greece. Living under the Junta, in exile from Australia, Tachtsis dreamed of a return to his 'second home', the place where he could write about his 'homeland', Greece.

Little is published on Tachtsis's time in Australia and nothing in English. This paper draws on unpublished correspondence maintained over two decades with the Australian artists to whom he dedicated his book, Carl and Jocelyn Plate, as well as Tachtsis's writing about Australia. Through the essays and letters between international figures we examine Australian identity and culture as a product of migrations and intercultural and transnational exchange. The writer and the artist, peripatetic and cosmopolitan subjects, viewed the world and its cultures from within and without, rejecting the limitations of nationalism while grounded and bound by their respective cultures.

Bio: Dr Cassi Plate is a curator and researcher of Australian cultural history; post-war migration and twentieth century development of non-figurative art. As Writing Fellow at University of Sydney she published *Restless Spirits* (Picador 2005), an examination of early 20th century colonial culture in the Australasian/Pacific region. Currently she's editing letters between Greek writer Costas Tachtsis and her father, Australian abstract artist Carl Plate, for Sydney University Press.

Reeves, Andrew

Title: “Imagining a trans-Tasman World.”

Abstract: How does one construct the history, or the culture, of a place that never was, or more accurately, never became? One can imagine, or create – a utopia. Alternatively, in the case of Australasia, one can turn to the embryonic settlements of empire of the early nineteenth century, that period before social relations and societal forms were fully articulated, and examine ways in which the coincidence of economic, social and racial influences create alternative ways of living or of survival. This paper will track the trans-Tasman world over the course of a century. While recent research in this area has concentrated on the importance of Aboriginal women and domestic relations in this domain, this paper will a different point of departure, examining the nexus between labour mobility, seasonality and the exploitation of natural resources and seek to both examine the continuities of a trans-Tasman world from the earliest phases of sealing and whaling into later economic phases of gold-seeking and potentially to a generation of footloose labour organisers who moved seamlessly across the Tasman. It will conclude by considering whether a trans-Tasman “consciousness” or “mentalite” can ever be said to have existed. Can one argue for a direct lineage between the anti-authoritarian language and claims to personal space expressed by sealers to the more wistful yearning for another world in Lawson’s bushman’s lament for “the days when the world was wide”?

Bio: Professor Andrew Reeves is a professorial fellow based at Monash University. His background is in archives and museums. Formerly the President of ICOM he was also deputy director of the Melbourne Museum and former director of the Western Australian Museum. With Ann Stephen he was co-author of *Badges of Labour Banners of Pride* and also wrote *Another Day, Another Dollar*. His forthcoming research book is a commissioned history of the coal mining of Wonthaggi. Until recently he worked as a senior policy advisor to the Federal Minister for Scientific, Innovation and Research.

Reeves, Keir

Title: Cultural exchange and encounter. Reappraising the colonial Chinese-European cultural encounter in Australia.

Abstract: Despite the past crude over- simplification of colonial Australian society, and particularly of the gold rush era, recent scholarship has revealed cultural complexity of Chinese-European encounters during the period. This is particularly apparent in the present day central Victorian goldfields that can be visited as a heritage site but also as colonial and post-colonial historical landscapes open to many different levels of cultural and historical interpretation. This conference paper engages with the notion that the goldfields cultural encounters of the second-half of the nineteenth century inform present day cultural understandings of the region. In this paper I will explore how colonial encounters inform the intersection of cultural identity and colonial history. I also briefly discuss how cultural narratives and histories of encounter relate to popular memory in the present day.

Bio: Dr Keir Reeves a Monash Research Fellow co-housed in the National Centre for Australian Studies and the Tourism Research Unit. He is currently working on a research project titled Heritage tourism and the historical landscapes of Australia, Asia and the Pacific. He is particularly interested in how history tourism and heritage studies can be understood as part of sustainable regional development throughout the regions investigated as part of his fellowship. This is underpinned by a methodological consideration of how a sense of place for visitors to heritage destinations is determined by the interplay between the landscape and visitors experience. In early 2009 Keir commenced a five-year research intensive Monash Fellowship. Prior to joining Monash he previously lectured and undertook an ARC postdoctoral research fellowship at the University of Melbourne in Australian history and heritage.

Rundle, Guy

Title: Late Crossings, Some short notice thoughts on culture,identity, Ryanair, Petrarch, sexuallt ofredande, sly grog and the Grauniad, the nations, Dallas i Bucuresti, character assangination, and the Gentile-ity of patriotism inter alia.

Bio: Guy Rundle is currently the UK correspondent for Crikey Online Daily, and special correspondent for the Sunday Age and the Canberra Times, and occasional hack and stringer for a number of titles including Private Eye, the Evening Standard, Spiked-online and others. A co-founding editor of Arena Magazine from 1992 onwards, he was also a TV writer, producer for and/or devisor of many Australian TV shows, including Comedy Inc, Full Frontal, Hamish and Andy, Vulture, Shark Bay and other, worsen ones. He has written four hit stage shows for Max Gillies, including Your Dreaming (2001) and The Big Con (2005), and the musicals SillySeason and All Het Up. His books include Down To The Crossroads: On the Trail of the 2008 US election', The Opportunist: John Howard and the Triumph of Reaction, and The Happy Phrase (with Shane Maloney). He is currently writing hah the BFI guide to 'The West Wing' and 'This Other Eden: England Today' a multi-chapter act of revenge.

Saracino, Maria Antonietta

Title: Jugglers. Translating Cultures, Translated Lives

Abstract: Contemporary African, Caribbean, Indian literatures in English were marked from the start by a certain level of language ambiguity, as they had to come to terms with what had once been the tongue of the oppressor; an apparent contradiction of which writers were fully aware and that in various ways they tried to confront and overcome; a range of positions that vary from that of Nigerian writer Chinua Achebe who justifies his adoption of English 'but an English that will carry the full weight of my African experience'; to that of novelist Salman Rushdie in whose opinion English is the only language two Indian people can use and be sure that neither of them hates it; or, on the opposite side, the choice of established writers who refuse to write in a European language, rather preferring to give resonance to their own mother tongues as does Ngugi wa Thiong'o, from Kenya who went to prison, in his own country, guilty of writing in his native kikuyu. The paper explores aspects of the complex relationship between post-colonial writers and English -also with reference to the Asmara Declaration on the Rights of Languages and to the range of problems translators are confronted with in dealing with their works.

Bio: Associate Professor, teaching Postcolonial Literatures in English as well as literary translation and 'mediazione interculturale'. She has written on themes and authors in contemporary African, Caribbean and Indian Literature in English; she has translated into Italian and edited works by A.Behn, K.Ishiguro, J.Conrad, D.Lessing, B.Head, N.Mandela. She is the recipient of the International Literary Mondello Prize 2003, for the best work of translation (Ralph Ellison's *Juneteenth*).

Savige, Jaya

Title: ‘Who was ousted so hell could be installed?’: John Kinsella’s ‘distraction’ on Dante’s *Commedia*.

Abstract: ‘And we agree, je crois, that one can no longer put Mt. Purgatory forty miles high in the midst of Australian sheep land’ – so wrote Ezra Pound from Rapallo in 1924. As though to reinstate Dante’s cosmography, however problematically, Australian poet John Kinsella’s *Divine Comedy: Journeys Through a Regional Geography* envisages Mount Purgatory as Walwalinj, or Mount Bakewell; his paradiso and inferno are the wheatbelt district of West Australia; his Florence, Perth, flush with mining money. Kinsella’s *Comedy* provides what he calls a ‘distraction’ on Dante’s *Commedia* – less a translation or a version, than a ‘rupture’ that both inhabits and subverts its epic genotext, while transposing its concerns into the keys of ecological and postcolonial trauma. This paper examines Kinsella’s anti-mythic method through a close reading of the third part of the work (Inferno: Leisure Centre) and explores the challenges that Kinsella’s project presents to the discourse of translation.

Bio: Jaya Savige is a Gates Scholar at the University of Cambridge. He is the Poetry Editor of *The Australian* and the *Australian Literary Review*. His poetry collection, *Latecomers* (2005), won the NSW Premier’s (Kenneth Slessor) Prize.

Soutphommasane, Tim

Title: Translating between patriotism and multiculturalism

Abstract: Moral and cultural pluralism, often accompanied by a politics of difference, present a challenge to notions of liberal political order and citizenship. There appears to be a trade-off between solidarity and diversity: endorsing difference may come at the expense of common ground, while affirming political unity may curb people's cultural expression. How can the claims of patriotic solidarity be reconciled with those of cultural diversity, and vice versa? Any process of negotiation requires, I argue, acts of "translation" in two respects. On the one hand, where there are claims for cultural recognition, these must be ideally framed in terms of claims that all citizens can comprehend. On the other, where a political community deliberates upon claims of difference, the challenge is for citizens to understand them into not merely as particular identity-claims but also potentially as claims concerning democratic exclusion and individual self-respect. This paper examines the conflict between solidarity and diversity as it occurs within a process of cultural recognition – one involving a public dialogue in which political communities must seek to comprehend, evaluate and in some cases endorse minority cultural values and practices. It contends that a national mode of deliberative democracy allows for intercultural evaluation to be understood in terms of a national-cultural dialogue. Within this setting, minority claims are voices in an ongoing conversation about the expression and interpretation of a given national culture.

Tiquia, Rey

Title: Language Use In Translating Medical Practices

Abstract: One very important aspect of the practice of traditional Chinese medicine in Australia is the art of translating between languages: the ancient and contemporary Chinese spoken and written forms, and contemporary academic English. Language is an assemblage. It is an assembly of heterogeneous components – letters, characters, phonemes, ideograms, tongue, mouth, throat, teeth, pin yin, books, discrete signals, computers, the Internet and so on. Elements in this assemblage come together in space and time to generate communication, culture and knowledge. Language can come in a variety of forms and versions, e.g. vocal, pictures, symbols, digital, alphabet-based, hieroglyphic and so on.

Comparing the two linguistic assemblages – alphabet-based English and the Chinese language – I propose that the form of assemblage that occurs in generating alphabetic words is similar to the assemblage which occurs in a biomedical clinical encounter. Similarly, the generation of a Chinese character is analogous to the sort of assemblage which occurs in a TCM clinical encounter.

Bio: Rey Tiquia is a fellow in the School of Historical Studies, Faculty of Arts, The University of Melbourne. He is also qualified practitioner of Traditional Chinese Medicine (TCM). He took his BA from Manuel Luis Quézon University, Manila, Philippines, and his MSc and Ph.D. degrees in History and Philosophy of Science, University of Melbourne, Australia. His dissertation was entitled, Traditional Chinese Medicine as an Australian tradition of health care, and he has lectured on the history and philosophy of TCM at both University of Melbourne and Victoria University of Technology. In 2000, the Wellcome Trust invited him to facilitate a workshop for the “Closed-Door Research Conference on Complementary and Alternative Medicine” in London, UK. Since 1997, he has been an Honorary Professor at Shanxi College of TCM, Taiyuan City, China.

Trapè, Roberta

Title: Images of Italy Found in “translatio”: Peter Robb’s *Midnight in Sicily*

Abstract: I shall focus on the ‘translation’ of Italy in Peter Robb’s *Midnight in Sicily* (1996). This work adds to a considerable corpus of texts by Australian writers based on their travel experiences in Italy.

As has often been noticed, travel literature tries to map the differences of the ‘other’, but certainly reveals as much about the culture and identity of its authors as that of the places and people represented. To travel is to ‘translate’ one’s self in space – the literal meaning of ‘translation’ (lat. *translatio*) is to transport from one place to another – and in the process of travelling a further translation takes place: unfamiliar cultures are translated in terms of the familiar one. The traveller is faced with new and challenging realities against which to measure her/himself. The point I intend to make is that *Midnight in Sicily* presents a process of ‘translation’ of the South of Italy, which unfolds through the discovery of the country, where translating is seen as an activity and translation as the result of this activity. I shall focus on Robb’s descriptions of Italian places and avail myself of the theoretical discussions of description provided by Gérard Genette and Philippe Hamon.

Bio: Roberta Trapè completed her studies at the University of Florence, Italy (Bachelor of Letters and Foreign Languages, PhD). She wrote her PhD on the Australians’ travel to Italy: “Italy through the Eyes of Contemporary Australian Travellers – 1990-2008”.

From Jan 2000 to Oct 2004 she worked as a lecturer in Italian Language and Literature at the University of Melbourne, School of Languages and Linguistics. She is currently working in Italy.

Wilson, Rita

Title: A two-way street: shaping images of Australia through literary translation

Abstract: In the context of current debates on the 'transnational turn' in Australian literary studies and in accord with Bassnett and Lefevere's anatomy of translation as 'a shaping force' in the construction of the "image" of a writer and/or a work of literature' (1990: 10), this paper will attempt to foreground the role of translated literature in the transmission of a 'national' cultural identity. Considerable emphasis has been placed on cultural exchange programs in the visual and performing arts for the purposes of bolstering image and influencing trade, but little attention has been paid to the export of literature in translation as a cultural product, and especially to the role of translation as a subtle instrument of so-called cultural diplomacy. Drawing on data from a larger research project on the reception of Australian literature in non-Anglophone markets, this paper examines the current position of Australian literature in Italy through an examination of textual and paratextual elements of recently translated contemporary Australian novels. While most readers tend to think of inter-lingual translation as a one-way process (from source language to target language), this paper will argue that literary translation is very much a two-way process: 'a concrete manifestation of cultural exchange' (Damrosch 2003: 289). Not only do translators introduce their domestic readership to a text from another language and culture, thereby enriching the literary heritage of the target culture, they also endow that text with new life and meaning by placing it in a different linguistic and cultural setting. The paper will consider how the titles selected for translation during the last decade, the translation strategies adopted, and the reception of these translations in the media (e.g., critical reviews) contribute to shape the image of Australia and its culture for an Italian readership.

Bio: Rita Wilson is Associate Professor in the School of Languages, Cultures and Linguistics at Monash University. She has published extensively in the areas of contemporary Italian literature, women's writing, transnational and translingual narratives and literary translation.

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