

Tomoko Aoyama

Bio: *Tomoko Aoyama is an Associate Professor of Japanese at the University of Queensland. Her research focuses on parody, intertextuality, gender and humor in modern and contemporary Japanese literature. She is the author of Reading Food in Modern Japanese Literature (University of Hawaii Press, 2008) and a number of book chapters and journal articles, including: “The Cooking Man in Modern Japanese Literature” (2003) and “Food, Humor, and Gender in Ishigaki Rin’s Poetry” (2018). She has edited Girl Reading Girl in Japan (Routledge, with B. Hartley, 2010) and Configurations of Family in Contemporary Japan (Routledge, with L. Dales and R. Dasgupta, 2015), and co-translated two novels of Kanai Mieko: Indian Summer (with B. Hartley) and Oh, Tama! (with P. McCarthy).*

Border-crossing food and humour in Itō Hiromi’s prose and poetry

Food in literature has been studied in multiple ways: ‘as subject, as form, as landscape, as polemic, as political movement, as aesthetic statement, and as key ingredient in literature’ (Shahini, 2018: 2). ‘Add food and *stir*’; then the readers will be reminded ‘of their place at the complicated buffet of self, family, [and] culture’ (Gilbert, 2014: 8). While certain aspects and elements of food may be regarded as universal, many others depend on gender, class, culture, region, climate and other variables. Humour, too, has both universal – or at least translatable – elements on the one hand, and culturally and linguistically specific elements on the other. In this increasingly multicultural world, how do food and humour travel, translate and transform across borders? This paper examines selected texts, including translations, of the internationally acclaimed border-crossing poet (and one of the keynote speakers of the conference), Itō Hiromi.

Both food and humour are indeed essential to Itō’s writing – not only in essays such as *Nani tabeta?* (What did you eat?, with chef Edamoto Nahomi, 1999), *Umashi* (Delicious, 2018) and *Tasogarete Yukuko-san* (Ms. Gloaming, 2018), but also in poetry (e.g. *Killing Kanoko*, translated by Jeffrey Angles, 2009), fiction (e.g. the novellas collected in *La niña*, 1999, 2016) and literary criticism. One of the characteristics of Itō’s writing is the prominence of corporeality, especially that of women’s bodies and their physicality at various stages of life, including: puberty; pregnancy; breastfeeding; menopause; and postmenopause (i.e. ‘gloaming’). Eating disorders are also recurrent. As Itō lived in California for two decades from 1997 and frequently travelled across the Pacific to look after her parents in Kumamoto, the food and humour in her writing are linked to transculture, migration and translanguage.

Food in Itō’s texts is completely different from that in ‘The Gastronomic Novels’ of Japanese male writers, who tended to focus on the search for the ultimate delicacies, often involving competition (Aoyama, 2008 chapter 5). Even though Itō travels extensively, her global wanderings are clearly different from those of ‘Cooking Men’ such as Dan Kazuo and Kaikō Takeshi. While the Cooking Men emphasise masculinity and the solitary pursuit of the absolute (Aoyama, 2003), Itō foregrounds relativity and connection. Just as food is relative and inclusive in Itō’s texts, so is her humour, even when it deals with sad and problematic issues such as illness, dementia, ageing and death. The connection also includes playful intertextuality – with deep love, respect and solidarity for fellow women poets Ishigaki Rin and Ishimure Michiko.

Stephan Atzert

Bio: Dr Stephan Atzert is Senior Lecturer in German Studies in the School of Languages and Cultures. To date Dr Atzert has contributed two monographs to the study of the reception of Schopenhauer's philosophy. His first book *Schopenhauer in the works of Thomas Bernhard. The critical appropriation of Schopenhauer's philosophy in Thomas Bernhard's late novels* was published in German in 1999 (Rombach). Since then, Dr Atzert contributes to the international scholarship on Schopenhauer with journal articles and book chapters, with a focus on Schopenhauer's role in the development of psychoanalysis and for the understanding of Buddhism in Europe. His second monograph in German *In Schopenhauer's Shadow* (Königshausen & Neumann 2015, 209 pp) investigates the role of Schopenhauer's philosophy in the writings of Friedrich Nietzsche, Paul Deussen and Sigmund Freud. At present (2019) he is developing a monograph on K.E. Neumann's reception of Schopenhauer in his translations of the Pali discourses into German.

Neological compound nouns in K.E. Neumann's translations from the Pāli into German

Karl Eugen Neumann (1865-1915) dedicated his life to translating from Pāli extensive sections of the collection of discourses known as the Sutta Pitaka¹, ascribed to the Buddha and his disciples. His translations of the Digha Nikāya, the Majjhima Nikāya, and of excerpts from the Sutta Nipata, were first published between 1896 and 1912 and have since appeared in a number of print and digital editions. (Neumann, 1896, 1899f, 1957, 2003, 2006) The Digha Nikāya has not been translated into German since; a new edition of the Majjhima Nikāya, incorporating existing translations, was published in 1999.² Neumann's work is perceived as having drawn a mixed response, due to unsympathetic reviews by the philologist Rudolf Otto Franke (1862-1928) and the German Buddhist Paul Dahlke (1865-1928). (Zotz, 2000; Payer 2005)

While it can be no excuse for wrong or misleading translations, it needs to be taken into account that Pāli itself is a *Kunstsprache*, coined to transmit the teachings of the Buddha. Using selected examples, my paper will show that Neumann applied a range of skills, from etymological discernment to poetic verve, in his use of the German language to render Pāli terms.

Notes:

The Pāli-Canon (the textual corpus of the Theravāda tradition) consists of several parts. The *Sutta Pitaka* (Collection of Discourses) contains the discourses of the Buddha in 5 parts: *Digha-Nikāya* – Longer Discourses (DN), *Majjhima-Nikāya* – Middle Length Discourses (MN), *Samyutta-Nikāya* – Grouped Discourses (SN), *Anguttara-Nikāya* – Numerical Discourses (A), *Khuddaka-Nikāya* – Short Texts (KN). In his introduction to the third volume of his translation (The Songs of the Elders), Neumann wrote in 1899 that the Buddhist teaching may be called philosophy of saintliness. (Neumann, 1957, 273)

² Nyānatiloka translated the *Anguttara Nikāya* (1922/23), Nyānaponika the *Samyutta Nikāya* (1925/30). A new edition of the *Majjhima Nikāya* in German, incorporating considered choices based on existing works, was provided by Mettiko Bhikkhu in 1999: <http://www.palikanon.com/majjhima/zumwinkel/m000.html>.

Jenny Davis Barnett

Bio: *Jenny Davis Barnett is a casual lecturer in the School of Languages and Cultures at The University of Queensland. Her research interests include French studies, visual culture, and theories of the gaze.*

Visualizing boundaries: Visual tropes of migration and the imperial gaze in Greg Semu's *Raft of the Tagata Pasifika* (People of the Pacific) 2014-16

How can we interpret depictions of migration complicit in reifying colonisers' fantasies of the Other? Inspired by photographs of 30 indigenous actors in the Cook Islands recreating a scene of migration by sea, my paper is titled "Visualizing Boundaries: visual tropes of migration and the imperial gaze in Greg Semu's *Raft of the Tagata Pasifika* (People of the Pacific) 2014-16."

For his photographic series, Semu appropriates images from two nineteenth-century European history paintings: Géricault's *The Raft of the Medusa* (1818-19) and Steele and Goldie's *The Arrival of the Māoris in New Zealand* (1898). Based on Géricault, Steele and Goldie depict a fantasy of emaciated Pacific Islanders thereby influencing the public view of how Maori travelled across borders and the Maori claim to New Zealand. Roger Blackley adds, "the depiction of a desperate band hurtling forward on a broken craft represents a widespread colonial mythology of the 'dying race'" (914).

Semu suggests migration has an ancient narrative and the unifying thread shared by all people of the Pacific is colonization (Rainforth 14). Since colonialism imposes culture onto the Other, postcolonial identity is necessarily transcultural. Semu combines ancient oral traditions of migration that survive in the Pacific with references to European *tableaux*, which he calls "crude concoctions of myth and romanticism" (Ryan), to multiply the transcultural layers of signification. Scholar Amy L Hubbell explains "layering provides a way to both scar over and highlight physical and psychological wounds." I argue, *The Raft* underscores the violence of these images and the trauma suffered by indigenous peoples. Semu "draws attention to the impact and reality of the collision of indigenous tribes as well as the colonisation and Christianisation of the Pacific" (Rubeli). By navigating a variety of cultures, Semu creates a new visual language to provide an alternative view of history while criticizing European perspective of the Other.

Moreover, I suggest Semu's work invokes two visual tropes of migration repeated in mainstream news agencies as identified by Sarah Bassnett: the "wave of foreigners" and the "disorderly crowd." "When visual tropes are used to represent an event, they situate viewers as mere spectators to predictable narratives with foregone conclusions" (Bassnett). I argue that these tropes are a construct of the imperial gaze in Semu as well as contemporary media culture.

Using visual analysis, theories of the gaze, and theories of migration, my presentation illustrates that Semu parodies a construct of colonialism and the view of migratory peoples formed through the imperial gaze. This is to critique the representation of migrants still at work in contemporary mass media. Just as the Steele and Goldie painting influenced the

European view of the Maori as a “dying race,” this paper investigates how depictions of migrants in contemporary mass media influence public perception and policy.

Notes:

E. Ann Kaplan explains that the imperial gaze is one-directional since the oppressor defines how the oppressed are seen, as well as how they see themselves.

Farzana Yesmen Chowdhury

Bio: *Farzana Yesmen Chowdhury has just obtained her PhD in Applied Linguistics from the University of Queensland, Australia. Her PhD research investigated how and to what extent Bangladeshi language and culture are maintained in Queensland by its community members and how their well-being is influenced by this. Her previous research examined how proficiency of English language has an impact on immigrants' well-being in an English-speaking society. Her research interests lie in sociolinguistics and second language education with a special focus on Migration, Language and Culture studies; Well-being, Narrative Research, Language pedagogy, Language and technology.*

Family language policies among Bangladeshi migrants in Southeast Queensland, Australia

Language and culture studies of immigrant communities in Australia have grown steadily since the late 1970s. Given the importance of the political history of Bangla language movement of 1952 on the nationalism and linguistic sentiment of Bangladeshi people, Bangladeshi community in Australia has, however, attracted comparatively little research to date in the field of language maintenance and language policy. Based on a thematic analysis of the interview data gathered from the first-generation Bangladeshi-born migrants in South-East Queensland Australia, this presentation will focus on their family language policies to identify how and to what extent they maintain their ethnic language after their migration to Australia, an English-speaking country, which is the context of this study. The interview data will be analysed in terms of their self-reported beliefs, patterns of language use and efforts. This study further critically examines the way in which family language policies are negotiated and exercised in the habitual language uses of this group of migrants. The findings of this study provide insight into how Bangladeshi families manage their linguistic and cultural heritage in multicultural Australia.

Laura Clark

Bio: *Laura Clark is a PhD candidate at the University of Queensland in the School of Languages and Cultures, specialising in contemporary Japanese literature and culture. Her research interests concern the meeting of hegemonic cultural discourses and popular cultural products. Her dissertation explored the presence of mainstream Japanese cultural discourses and values regarding gender in the works of Murakami Haruki. She teaches in Japanese language and literature.*

Murakami Haruki and Tawada Yōko: Narrativising cultural traumas in a transcultural space

When considering the careers and works of authors Murakami Haruki and Tawada Yōko, we can see two very different versions of what transcultural literature can be. On the one hand, Murakami has developed an international reputation as an author who operates beyond cultural confines, due to his position as a writer-in-Japanese whose works have achieved astronomical success in translation with the global middle class. His heavy use of Western cultural references, highly active translation career, and perceived ‘un-Japaneseness’ have contributed to the idea of Murakami as ‘world literature’. On the other hand, Tawada Yōko has achieved global recognition through a very different path, having lived in Germany since the early 1980s, she has a significant body of critically acclaimed work in both German and Japanese, due to which she is seen as truly bilingual author. Meanwhile, her highly complex, witty translanguage-play throughout her works suggests consciousness of the power of language. Although both of these authors can be understood as ‘transcultural’ and part of the world literature sphere, their literary practices are quite distinct and point to complexities of examining authors who cross national literary boundaries. These tensions are encapsulated in their differing approaches to writing of Japanese cultural traumas in the form of natural disasters: the Kobe Earthquake in Murakami’s *after the quake* collection, and the 3.11 Triple Disaster and fallout in Tawada’s *The Emissary*. In their encounters with these tragic events from afar, and their attempts to use literary avenues to articulate these moments, we can see these authors as negotiating their own migrant practices and their position as story-tellers. Here we see that although there are some key differences, both of these authors also seek to destabilise and challenge national boundaries through language-play and considerations of identity. Tawada’s translanguageing in this context therefore serves as an active bid to critique and challenge national boundaries and monolingualism. Meanwhile, here Murakami’s works speak to themes of cultural crossings as self-exile and absorptions of cultural traumas into the self. These authors both use translanguageing in fairly distinct ways as a tool to disrupt and transcend monolingual and identity boundaries. Therefore, by examining the publishing history and writing practices of these two key authors we can develop our understanding of how narratives of cultural traumas function as transcultural literature.

Jessica Cockerill

Bio: *Jessica Cockerill graduated from the University of Queensland with a Bachelor of Arts majoring in linguistics and Spanish, in 2018, and is currently an honours student within the Spanish discipline. Her thesis investigates the use of disclaimers in the Florentine Codex in order to reveal the subverted epistemologies of the colonial period in Mexico. Jessica’s research interests include discourse analysis, translation studies, epistemology and second language teaching. After completing her honours thesis, she plans to pursue an academic career and further her knowledge in these fields.*

What’s in a disclaimer? Subverted epistemologies in the Florentine Codex

Following the arrival of the Spanish in Mexico and the colonisation of its inhabitants, the indigenous Nahua people, Spanish missionaries and soldiers recorded their perspectives of events and of life in what was then known as New Spain. The Florentine Codex, originally

published *General history of the things of New Spain*, is one of the most detailed records of pre-Hispanic Nahua culture and indigenous accounts of the invasion. Completed in 1579, it was written over approximately 30 years as a part of a joint collaboration between Nahua scholars and the Franciscan friar Bernardino de Sahagún. The literature shows that there are opposing views on how this document is to be interpreted, either as a Eurocentric ethnographic study or as an attempt of preserving indigenous culture and knowledge. Drawing from Boaventura de Sousa Santos' proposal, *Epistemologies of the South*, this study will attempt to determine Sahagún's motivations for undertaking this work through a Critical Discourse Analysis (CDA) approach. This analysis will focus on the use of disclaimers in Sahagún's contributions to the Florentine Codex and how they are used to justify or condemn the preservation of indigenous customs and knowledge. The findings of this investigation will inform future studies on this manuscript and give insight as to how to approach subverted epistemologies in similar documents.

Angela Cook & Chester Cheng²

Bio: *Angela Cook teaches Mandarin Chinese language and translation subjects in the School of Languages and Cultures at the University of Queensland. In addition to a PhD in Chinese linguistics, she has several translating qualifications. Angela spent several years living, working and travelling in mainland China and Taiwan, where she was struck by the differences in language use on many levels, including lexical, phonological and grammatical differences, and developed a particular interest in contact-induced morpho-syntactic language change.*

Bio²: *Chester Cheng teaches and coordinates courses in translation and interpreting in the School of Languages and Cultures at the University of Queensland, Australia. He holds a Master's degree in IT (Information Systems) and a Master's degree in Arts (Chinese Translation and Interpreting Studies). His background led him to work as a translator in IT industry, and he is currently a PhD candidate at UQ. His research interests include audiovisual translation, IT translation, terminology, localization, translation workflow and standardization.*

The challenges of transforming a multicultural, multilingual expression of Taiwanese identity into a textual or audio-visual form that is accessible to a largely monolingual Australian audience

Taiwan may be a small island only half the size of Tasmania, but it has an extremely complex cultural and linguistic history, involving the common themes of migration, dispossession, colonialism and globalism. In recent years, increasing numbers of Taiwanese artists have tried to encapsulate the uniqueness of their island identity using different modes of artistic expression, including literature, film and visual arts. We examine the work of Taiwanese writer Liu Zijie, whose short story *Fu hou qi ri* (English title: *Seven Days in Heaven*) was received to great acclaim and made into a film in 2010. Using multilingual excerpts from both the short story and the film, we demonstrate how the author and film director use a combination of different languages to help construct a distinctive Taiwanese identity. We also highlight some of the difficulties of translating these excerpts into a form that can be appreciated by a monolingual English-speaking audience. Our research is based

on the premise that although it is relatively straightforward to make works from essentially monolingual cultures available to speakers of other languages, providing insights into the complexities of multilingual societies is just as important and should be attempted despite the inherent challenges.

Ingrid Finnane

Bio: *Ingrid Finnane is a PhD candidate in the School of Languages and Cultures and a research assistant in the Institute for Advanced Studies in the Humanities. She previously completed a Bachelor of Arts Honours degree in Philosophy at The University of Queensland. Her research investigates ethics in German Enlightenment philosophy and in the Grimms' collection of fairy tales.*

Exclusion and exile in fact and fairy tale

When Kant's *Metaphysics of Morals* was published in 1797, and the first volumes of the Grimms' collection of fairy tales were published in 1812 and 1815, political boundaries within Europe were under repeated challenge. Philosophers were attempting to find a grounding for civil society following the disruptions of the French Revolution. Kant described the moral rights and duties that could exist between a society of free and independent subjects, but considered that various groups including domestic servants, minors and 'all women' did not meet the requirements for participation as active citizens. This paper considers how people might participate in ethical life in a society where they are excluded from full political participation. Can storytelling be a way of thinking and speaking for yourself in a society where you have limited social power?

'The Robber Bridegroom' provides an illustration of a young woman using fiction to tell the truth in a dangerous situation. This was one of the tales told to the Grimms by the daughters of the Hassenpflugs, a French speaking Huguenot immigrant family in Hesse. Some of the tales collected from this family were versions of tales previously published in France. Stories they shared such as 'Snow White' and 'Maiden without Hands' show experiences of powerlessness, exile and eventually finding a new place to belong. I will discuss what these acts of storytelling and the content of the tales might demonstrate about engaging with ethical questions from situations of exclusion and exile.

Barbara Hartley

Bio: *Barbara Hartley is an honorary senior lecturer with the University of Queensland. She has published analyses both of representations of women and girls in twentieth century Japanese literature and the work of women writers from Japan. She also examines representations of East Asia in the cultural production of writers and visual artists from Japan. She has had a long-standing interest in representations of the mobility of women and children, particularly the forced mobility that results from capitalist enterprise and war.*

Mobility, woman's bodies and translanguage in the work of Itō Hitomi

Spuriously benchmarked as 'sessile,' women in the modern era have often been mobile. In addition to the crossing of physical borders, this mobility involves language crossing – leaving the *Heimlich* surrounds of the first language to enter the debilitating while occasionally exhilarating zone of language difference.

Mobility and daily life within an alien language territory are constant themes in the poetry of Itō Hiromi. Originally valorised as the 'poet of childbirth,' Itō is also known for her viscerally unredacted accounts of the corporeality of the girl and the woman. These can involve a woman or girl who is subject to atrocious acts associated with the hegemonic desires of a man, particularly a 'father.'

Tsuboi Hideto notes Itō's desire to 'no longer make accommodations for the Japanese language or for the family' (public presentation, UQ, 26 June 2019). In fact, 'language' and 'family' become targets of obliteration in Itō's verse. In their places, the poet offers a translingual, transcultural narrative in which she annihilates the state-sanctioned 'family' in favour of relationships built by the narrating woman or girl. Yet, such obliteration comes at a cost. One of the most confronting of Itō's representations in this respect is the sexually abused child who voices much of the 1993 work *I am Anjuhimeko*. Itō characterises the torment of the girl/woman violated by the patriarch and his world in terms of movement:

No matter where I go, the sun beats down on me, the rain has stopped so the sun beats down,
I keep walking, and with each passing minute the burning sun roasts me a little more,
I keep walking, just a look and you can see how burnt I am, as I walk, the steam rises
from my burned body yet I keep walking the country roads, this is the fate that has
befallen me [...] (trans. Angles, *US-Japan Women's Journal*, No. 32, 2007, p. 79).

Immolated yet mobile, the 'I' in this passage invokes multiple images of modern trauma from Hiroshima's *hibakusha* through the streams of refugees fleeing warzones to the migrants desperate to cross from Mexico into the United States. It is no coincidence that, stranded in the desert and trying to avoid border police as she seeks assistance for the two privileged children in her care, the Mexican nanny, Amelia, from the 2006 film *Babel*, is also scorched by the sun. The trauma of border-crossing was never more explicitly depicted.

This presentation will consider the work of Itō Hiromi in terms of the shifting but relentless relationship between mobility, the corporeality of women and girls, and language – or more specifically the translanguage that inevitably emerges in the space of language difference. Reference will be made to three works: *I am Anjuhimeko* (1993, *Watashi wa Anjuhimeko de aru*; trans. Jeffrey Angles), *Wild Grass on a Riverbank* (2005, *Kawara arekusa*; trans. Jeffrey Angles) and extracts from *The Thorn-Puller: New Tales of the Sugamo Jizo* (2006/7, *Togenuki: Shin Sugamo Jizō*).

Lucy Fraser

Bio: *Dr Lucy Fraser researches fairy tale studies, with a particular interest in animal-human interactions in Japanese retellings of folktales and traditional stories. Her recent*

publications include *"Dogs, Gods, and Monsters: The Animal-Human Connection in Bakin's Hakkenden, Folktales and Legends, and Two Contemporary Retellings"* (*Japanese Studies* 38.1, 2018), and *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of "The Little Mermaid"* (*Wayne State University Press Series in Fairy-Tale Studies*, 2017). She is a Lecturer in Japanese at The University of Queensland in Brisbane, Australia, where she teaches Japanese popular culture, literature, and language.

Connecting Words and Worlds: Ainu Owl Stories in Japanese Children's Books

This paper examines the modern "afterlives" of some stories from the Ainu, the indigenous people of what is now northern Japan (Hokkaido) and its surrounds. My focus is illustrated children's books, which are one of the main venues for recent literary efforts to preserve and promote Ainu story heritage. The works I examine are traditional stories that have often been recorded and transcribed in Ainu language and then translated into Japanese. The scholarly translations are then adapted and illustrated as books for children. This is therefore a multilayered process of translation across oral and literary forms, across languages (Ainu, Japanese, and in some examples English), across time, and across media and genre.

My focus here is on stories about the Blakiston's Fish Owl, which in many Ainu cosmologies is the god who protects the village. The contemporary stories that I examine have their origins in *kamuy yukar*, a particular Ainu genre of chant or song that is narrated in the first person from the perspective of an animal/natural god. This device, combined with a perspective on owls that is quite different from that found in (Yamato) Japanese folklore, offers the opportunity for readers to reach across boundaries not only into other cultures, but into the viewpoint of another, non-human creature. As such, I suggest that the stories could provide powerful tools for more indigenous-centred education and conservation efforts of this endangered owl species.

Rebecca Hausler

Bio: *Rebecca Hausler is a PhD Candidate, casual academic, and research assistant at the University of Queensland's School of Languages and Cultures. Rebecca's broader academic interests explore Japan's transcultural connections with Anglophone nations through popular culture, literature, and film. Her PhD thesis investigates fictional representations of Japanese internment camps in wartime Australia. She has been awarded several grants including the National Library's Asia Study Grant and research funding from the Queensland Program for Japanese Education. Her preliminary PhD research findings have been presented at the 2018 Asian Studies Association of Australia conference, and 2018 Australian Academy of the Humanities Symposium. Rebecca has been published in the interdisciplinary women's journal Hecate and has written articles for the academic news website The Conversation. She also has a forthcoming book chapter in the collection Japan in Australia, on the 1978 Japanese drama Saiyūki (Monkey).*

The use of transculture and translanguaging in historical fiction depicting Japanese internment in Australia

During the World War II Australia incarcerated thousands of Japanese civilians at a number of remote internment camps across the country. Unlike the selective policy for European internees, those with familial connections to Japan were interned with few exceptions.

Authors' re-imagining of Japanese internment provides new explorations and alternative constructions of this underemphasised chapter in Australian history through fiction. Works such as Cory Taylor's *My Beautiful Enemy* (2013), Christine Piper's *After Darkness* (2014), or Inoue Hisashi's *Kiiroi Nezumi* (1978) serve to critique ideas around a unified national and cultural identity.

These novels challenge ideas of a singular national identity, amidst the chaotic backdrop of war, and ask what it means to be "Japanese" or "Australian" at a time where nationalism was rife and the concept of dual-citizenship was a legal impossibility. The texts I have chosen, breach the idea of a national identity in two ways: through certain character's self-identification via a transcultural affiliation between two or more nations or cultures and through the use of translanguaging between English and Japanese creating a linguistic signifier of this trans-identity.

I analyse how these authors use translanguaging and transculture to create interstitial identities in their fictional characters. In particular, I show how deviances from mono-cultural ideas of selfhood are demonstrated in specific character's self-identification, racial hybridity, or detachment from their dominant or "mother" culture. How does our language, heritage, and experiences shape us? Moreover, during periods where nationalism is at an all-time high, how are these outward expressions of identity used to determine if one is "friend" or "foe"?

Amy L. Hubbell

Bio: Dr Amy Hubbell is senior lecturer in French at the University of Queensland where she researches Francophone autobiographies of exile and trauma. She is author of *Hoarding Memory: Covering the Wounds of the Algerian War* (forthcoming, U of Nebraska P, 2020), *Remembering French Algeria: Pieds-Noirs, Identity and Exile* (U of Nebraska P, 2015), and has co-edited several volumes of essays including *The Unspeakable: Representations of Trauma in Francophone Literature and Art* (2013), and *Textual and Visual Selves: Photography, Film and Comic Art in French Autobiography* (2011).

Transcultural narratives from the Algerian War: Two women telling stories that shouldn't be told

It has long been said that that traumatic experience is unspeakable, yet the testimony of traumatic and violent experiences has become increasingly available in autobiography and documentary film since the late 1990s in France. In *The Unspeakable: Representations of Trauma in Francophone Literature and Art* (2013), I concluded that "the traumas of the Algerian War are not as much unspeakable as they are unheard" (306). Contributing to the incomprehensible nature of trauma testimony is a tendency of bilingual perpetrators and victims to translanguage. When talking about bombings and torture in the Algerian War (1954-1962), this is especially true. Traumatic accounts of this war have appeared in various documentary films and include testimony in French, Arabic, Spanish and German, depending

on the person's background. In this study, I will examine testimony from two Algerian women, Katiba Houcine and Louisette Ighilahriz, in the documentary *Algérie, histoires à ne pas dire* "Algeria, Stories that shouldn't be told" (Lledo, 2006). Both women grapple with the devastation to their families and the painful memories of war and torture they witnessed or endured during their country's liberation from France. Because of their transcultural upbringings in both colonial and postcolonial Algeria, as the women revisit sites and recount the past, they are observed by locals, mistaken for French, and treated at various times as "Other" in their own country. I will investigate how languages are used in these testimonies and how the shifts are accommodated so that the spectator can understand these movements. In the process, this paper will explore what traumas can be spoken across time, across languages and across cultures, and what can be heard and acknowledged in these accounts, as the women remember the Algerian War.

Gabriela Garcez Pereira

Bio: *Gabriela Garcez Pereira is a second-year doctoral student at the University of Queensland's, School of Languages and Culture. Areas of interest include, national and cultural identity construction and globalisation; Latin American and frontier studies; Luso-Hispanic literature and Cultural Studies. Her doctoral thesis project focuses on a variety of works by the first Portuguese Nobel Laureate for Literature, José Saramago.*

José Saramago's paradigm breaking, transcultural search for a Utopian Iberianist identity

This paper will contextually examine the forces which led to the Portuguese Nobel Laureate, José Saramago writing the allegorical novel, *A Jangada de Pedra* [*The Stone Raft*] in 1986. It will demonstrate how *The Stone Raft*, provided an alternate national and cultural identity rooted in a Utopian Iberianism, which Saramago deemed as applicable to the fledgling democracies of post-dictatorial Portugal and Spain during their era of national reconstruction in the 1980's.

It argues that the Utopian Iberianism constructed within *The Stone Raft* supplanted the hegemonic monoculture and economic dominance offered to the Iberian Peninsula nations by their joining of the European Economic Community that same year. Via the narrative, Saramago literally and figuratively delinks the Iberian Peninsula from Europe and all that this entails, thereby offering an alternative identity to the people of the Iberian Peninsula.

This paper proposes that Saramago broke paradigmatic and metaphoric frontiers within the narrative of *The Stone Raft*. Arguably, the novel predicts the long-lasting implications of the political events of the 1980's, including the global and economic rise and importance of the United States and other hegemonic nations. Within a context of globalisation, the novel recognises the lingering dissatisfaction, and both latent and inadequately addressed feelings of cultural identity and residual colonial aspirations evidenced today in the United Kingdom's reassertion of its national frontiers, identity and the looming Brexit question.

This paper highlights the question of national and cultural identity within today's age of globalisation, decades before its current political reality.

Umme Salma

Bio: *Umme Salma is pursuing a PhD in School of Languages and Cultures, The University of Queensland, Australia. Her research topic is "Representations of Transculturation and Agency in Bangladeshi Diaspora Novels in English." Salma has taught English language and literature at the university level in Bangladesh for eight years. She also published some articles and book reviews in journals in Bangladesh, Malaysia and Australia. She presented papers in national and international conferences in Bangladesh, Australia and England. Her research interest lies in transcultural English studies, Translanguaging, Postcolonial Studies, Digital Humanities and Translation Studies. She has worked as a Graduate Research Fellow in Centre for Digital Scholarship at The University of Queensland. Salma is also interested in creative writings. Her poems in Bangla and English have been published in Bangladesh and Australia.*

Translingual as transcultural: Identity in Nashid Kamal's *The Glass Bangles* (2011)

Bangladeshi singer Nashid Kamal's only English novella *The Glass Bangles* (2011) represents the story of a deserted wife and single parent Sheila's reconfiguration of identity as a migrant in London. The present paper focuses on the translingual features of the novel and examines how translanguaging, the lingual border-crossing, conceives Sheila's reconfiguration of identity as transcultural, the cultural border-crossing. To discuss this interconnection between language and culture, the paper considers three translanguaging practices in the narrative: 1) culture and context-specific Bangla vocabularies; 2) translation and transliteration; 3) music in Bangla and other South Asian languages. It also focuses on the dynamics and dialectics between home and host cultures which Sheila experiences during her London life. Accordingly, the paper contends that like the language in the narrative, the identity of Sheila moves among cultures (English and South Asian) which renders both language and identity into unstable zones in today's globalised world.

Natali Seif

Bio: Natalie Seif is currently a Spanish Honours student at UQ, having graduated with a Bachelor of Arts/Education (Secondary) from the university in 2018. Her Honours thesis investigates the various roles of translanguaging in *The Brief Wondrous Life of Oscar Wao* (2007) by Dominican-American author, Junot Díaz. The research looks at the general functions, purposes, and effects of the author's translanguaging, as well as its potential relationship with decolonial thought in his novel. Natalie's research interests include translanguaging, diaspora, and decolonial thought, specifically in regards to how these are manifested in Latin American literature, films, and TV series. She hopes to further pursue these interests after completing her Honours project.

Translanguaging in Junot Díaz' *The Brief Wondrous Life of Oscar Wao* (2007): A decolonial reading

Being a phenomenon of bilingualism, translanguaging can be observed in a variety of media, such as translingual films or literature. Dominican-American author Junot Díaz translanguages in Spanish and English throughout his novel, *The Brief Wondrous Life of Oscar Wao* (2007). Using Ofelia García and Li Wei's (2013) conceptions of dynamic bilingualism as a theoretical framework, this Honours thesis (to be written in Spanish) will explore the nature of Díaz' translanguaging. It seeks to elucidate the functions, purposes, and effects of translanguaging as a vehicle for the construction of meaning, in addition to determining a potential connection between translanguaging and decolonial thought in the novel's thematisation of particular topics. In examining translanguaging through a decolonial lens, this thesis will contribute to the existing multifaceted research on Díaz' work, as well as to wider understanding of the role of translanguaging and bilingualism in Latin American literature. An interpretive content analysis of the novel will be conducted, involving close readings of certain extracts in which translanguaging occurs in order to identify patterns and themes. This will facilitate analysis of the denotative and connotative meanings of words, which will reveal the nuanced functions and effects of language in context. In answer to my first research question, it is anticipated that characters generally translanguage when categorising and passing judgement on others in terms of physical appearance, heritage, class, and social standing. In the same vein, the characters' translanguaging presents a culturally-situated worldview and conveys their suffering via an Afro-Dominican dialect of Spanish and use of pan-Caribbean colloquialisms.

In answer to my second research question, the data is predicted to evince that translanguaging is employed to criticise the Trujillo dictatorship and its legacies, as one of the novel's overarching themes. The translingual criticism of the dictatorship will form the basis of the anticipated connection between translanguaging and decolonial thought in the novel. This analysis will be further substantiated through reflection on the decolonial nature of translanguaging itself in its contestation of monoglossic views of language and bilingualism, and subsequent advocacy of pluriversality. Future research directions could include exploring translanguaging in other works by Díaz and US-Latin@ authors, and their respective potential to decolonise.

Tin Kei Wong

Bio: *Tin Kei Wong is a PhD candidate in Translation Studies at the University of Queensland. Her doctoral thesis studies Chinese translations of English fiction by American female missionary Laura M. White. She has published essays in both Chinese and English and presented papers on a wide range of topics in translation studies and cultural studies. Her research interests include translation studies, cultural studies, Asian studies, and women's writing.*

Romola crossing boundaries: Laura M. White and her translation of a western altruistic heroine

At the turn of the nineteenth century, American Protestant missionary women were active in China to ‘save’ their ‘heathen sisters’ from ‘uncivilised’ social customs. Believing in the superiority of the Anglo-Saxon race and hence their obligation to export to China the advanced American womanhood, many of these missionaries sailed to China. Laura M. White (1867–1937), one of them, used translation as an avenue to bring ‘the spirit of womanhood’, essentially ‘the spirit of service’ in her own words, across the national boundaries. This paper examines this notion in *Luanshi nühao* (1923), White’s Chinese translation of George Eliot’s (1819–1880) *Romola* (1863). I conduct a comparative textual analysis with examples to show how original meanings and plot are amended and manipulated, illustrating that White rewrote the original image of the fifteenth-century Florentine heroine Romola to amplify her spirit of female sacrifice intensively, which constructs her as a female paragon for May Fourth Chinese women. I argue that this is to convey White’s key message — a successful nation is constructed upon women’s self-abnegation — intended for the May Fourth Chinese women activists who fought for gender equality. This paper aims to illustrate how White’s Western feminine ideals are communicated to Chinese women across the boundaries of language, power, ethnicity and culture through the images of a female character in the translation.

Akiko Uchiyama

Bio: Akiko Uchiyama is the Coordinator of the Master of Arts in Japanese Interpreting and Translation (MAJIT) program in the School of Languages and Cultures at The University of Queensland. She has research interests in literary translation, gender in translation, and the cultural history of translation in Japan. Her recent publications include “The Politics of Translation in Meiji Japan” in *The Routledge Handbook of Translation and Politics* (2018) and “Akage no An in Japanese Girl Culture: Muraoka Hanako’s Translation of *Anne of Green Gables*” (2014). She is currently working on a monograph entitled *Translation and Postcoloniality: Fukuzawa Yukichi’s Translation of the West* to be published by Palgrave Macmillan.

Hanako and Anne: Translating the life of Muraoka Hanako

The material examined in this presentation is *Hanako to An* (Hanako and Anne), a high-rating TV drama that was broadcast by NHK, Nippon Hōsō Kyōkai (Japan Broadcasting Corporation), between March and September 2014. The drama is based on the life of Muraoka Hanako (1893–1968), who first introduced L. M. Montgomery’s *Anne of Green Gables* (1908) to Japanese readers as *Akage no An* (Red-haired Anne) in 1952. I examine the drama as a multimodal intersemiotic translation: a biography as a representation/translation of Muraoka’s life; an adaptation of the biography to a TV drama; and an overlay of *Anne* stories on to the TV drama. *Hanako to An* is presented as an interconnected body of work across cultural boundaries with Muraoka’s life, her biography, *Anne of Green Gables* and *Akage no An* being intertwined in the form of a TV drama.

The drama *Hanako to An* is an adaptation of Muraoka’s biography written by her granddaughter Muraoka Eri. The biography was strategically published in 2008, the year of the centenary of the publication of *Anne of Green Gables*. Muraoka is remembered by many as the first translator of the book, and her translation has been read by successive generations.

The biography is entitled *An no yurikago: Muraoka Hanako no shōgai*, and the English title (as a translation of the Japanese title) *Anne's Cradle: A Biography of Hanako Muraoka* also appears on the cover. The title suggests that her life story is told in such a way that the connection between Muraoka and *Akage no An* is apparent and intertextually woven. Nakazono Miho, the scriptwriter of the drama *Hanako to An*, creates a more discernible intertextual relationship between the drama and the *Anne* story by incorporating some *Anne* episodes into the drama. The fictional character Kiba Asaichi is loosely based on Gilbert Blythe in *Anne of Green Gables*. The friendship between Muraoka and Hayama Renko — a character modelled on Yanagiwara Akiko (later the poet Byakuren), who studied with Muraoka at a mission school — is portrayed in a manner that invokes the friendship between Anne Shirley and Diana Barry.

The presentation closely examines a range of intertextual elements in the TV drama and presents *Hanako to An* as an intricate network of 'texts' which shapes the interpretation of the drama in the eye of Japanese audiences who recognise and enjoy those elements. Multimodal translations which underpin *Hanako to An* reveal that *Anne* stories from a provincial island of Canada have moved across cultural boundaries to become part of the national narrative recounted in a TV drama in another country.
