



Border-Crossing Australian and Japanese Literature Literary Exchange as Cultural Diplomacy

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Abstracts and Bios

Women Who 'Slice Open' Language

With ever-accelerating globalization, changes to the faces of the characters in my book, *Sayōnara, orenji* (Farewell, My Orange), are now taking place ten years after its publication. As mobility intensifies around the world, more and more people are required to replace their own language with something else. Why do people abandon their first language and choose another? What compelling desire arises to replace the pain of forsaking one's mother tongue? I look forward in the brief time available to exploring these issues with my audience.

Iwaki Kei was born in Osaka in 1971, and graduated from university before leaving Japan for Australia. Her debut novel *Sayōnara, orenji* (Farewell, My Orange) won the Dazai Osamu Prize in 2013 and the 8th Ōe Kenzaburō Prize in 2014. Since that time, Iwaki has continued writing Japanese language novels on the theme of 'people and language'. Her works include *Masato*, awarded the 32th Tsubota Jōji Literary Prize, *Matt* and *Saundo Posuto* (Sound Post). Her seventh novel *M* is scheduled for publication by Shūeisha in June 2023. She currently resides in Victoria, Australia.

Crisscrossing Boundaries

The ideal of translation is to bring together two languages and two worlds, so neatly that the seam is invisible. But it is at the jagged intersection of the two that the true work of translation happens, and where its real interest lies. In this talk I want to examine two different experiences of that place of intersection, and what they taught me about the difficulties and possibilities of translation's attempt to cross boundaries. One is my experience of translating Iwaki Kei's Australian novel *Sayōnara Orenji* (published in English as *Farewell, my Orange*), a work whose very theme is the problematic experience of cultural and linguistic boundaries. The other was my early experience of co-translating

the poetry of Judith Wright, a poet whose work is deeply rooted in the Australian landscape and the English lyrical tradition. In their very different ways, these two experiences gave me fresh insights into the challenges, limitations and possibilities of translating across the boundaries between Japanese and Australian literature.

Meredith McKinney is a translator of Japanese literature who lives near Braidwood in the southern tablelands of New South Wales. She has published more than 20 translations of literary works, ranging from the earliest Japanese poetry to contemporary fiction. Her translations for Penguin Classics include *The Pillow Book* by Sei Shōnagon, and *Kokoro* and *Kusamakura* by Natsume Sōseki. Her most recent publication is *Gazing at the Moon*, translations of the poetry of the medieval poet-monk Saigyō, and she is currently working on a translation of *Towazugatari*, the 14th century memoir of the imperial concubine and later wandering nun Lady Nijō, for Penguin Classics. In 2018 Meredith's translation of Iwaki Kei's novel *Sayōnara Orenji* was published by Europa Editions. Meredith lived and worked in Japan for 20 years before returning to Australia in 1998, and is currently Honorary Associate Professor at the Australian National University. She is the daughter of Australian poet and environmental activist Judith Wright, whose work she has co-translated into Japanese.

Black Swans, Tasmanian Devils and Other Real-Life Fantasies: A Walk with Nakai Hideo Through Hobart in 1970

In 1969, Nakai Hideo (1922-1969), then a prominent editor – and also writer – of tanka poetry and revered fantasy fiction writer, published 'Kokuchōtan' (Odyssey of the Black Swan). This short story tells of a young man (whom the writer has said was his own youthful self) in immediate postwar Japan exchanging places with a black swan from Tokyo's Ueno Zoo so that the bird can take a TAA flight with stopover in Sydney to its homeland, Tasmania. The swan is a key protagonist of this investigation of Japan's inability to take responsibility for war-time atrocity (which also critiques Occupation-era policy), while the Tasmanian devil suggests the dreaded military police or *kenpeitai*. When 'Kokuchōtan' sold well, Nakai funded a 1970 visit to Tasmania, the real-life setting of his fantasy tale. The writer then published further Tasmanian related works including non-fiction/fictional/fantasy genre crossovers and 'straight' essays on his travel experiences. I will here discuss Hobart-focussed excerpts from these 'Tasmanian' essays, which feature a slightly-built, stylish (he sometimes wore a cravat with collar-length hair) Japanese visitor with limited English strolling around the town linked to black swans and Tasmanian devils. Nakai was a homosexual man and, in addition to surely being required to negotiate residual wartime resentment towards his countrypeople in still 'white' 1970 Australia, was walking the capital of the last Australian state to de-criminalise homosexuality. The essays provide a serious 'outsider's' analysis of Tasmanian 1970 cultural mores in addition to laugh-out-loud accounts in which Nakai's rapier-like wit is often directed at himself.

Barbara Hartley is an honorary researcher with The University of Queensland. Her publications relate to girls and women in modern Japan and modern Japanese literary studies. She also researches representations of Asia and Asian women in modern Japanese narrative and visual production. Recent publications include 'The Fantastical Space of Exile in Tawada Yōko's *Memoirs of*

a *Polar Bear*' in a 2022 collection entitled *Into the Fantastical Space of Contemporary Japanese Literature* edited by Mina Qiao, and 'Kawabata Yasunari's *The Scarlet Gang of Asakusa* as the Territory of the Dispossessed Girl' in *US-Japan Women's Journal*, Volume 26, 2022. She also has a chapter entitled 'Voicing Herstory's Silence: Three Women Playwrights –Hasegawa Shigure, Ariyoshi Sawako and Dakemoto Ayumi' in the 2022 *Handbook of Modern and Contemporary Japanese Women Writers* edited by Rebecca Copeland. In 2022, she published 'Disrupting the Discourse of War: Nakai Hideo's Youthful Template for a Free and Democratic Post-War Japan' in *Japanese Studies*, Volume 44, Issue 3.

Sydney!: Murakami Haruki's Olympic Border Cross

In 2000, internationally renowned writer Murakami Haruki (b. 1949) visited Australia for the first time to report on the Sydney Olympics. The essays he produced were later published in a book-length collection entitled *Sydney!* (2001), which I examine in this presentation. While *Sydney!* is indeed about the 2000 Olympics, it also serves as a travelogue that describes a range of subjects, including the food, animals and selected cultural characteristics of Australia. I discuss *Sydney!* as a multi-faceted border-crossing work that depicts both the geographical border between Japan and Australia and the metaphorical border between Australia and the United States, a country with which Murakami has had a longstanding cultural and literary affiliation. *Sydney!* also crosses genre borders, and I read it as travel essay, Olympics report, novel, fantasy narrative and also as myth. I examine how this intangibly entangled genre-crossing work came into existence at the specific, compartmentalised moment of the Olympics.

Uchiyama Akiko is a Lecturer in translation studies at The University of Queensland where she convenes the Master of Arts in Translation and Interpreting (MATI) program in the School of Languages and Cultures. Her research interests are modern Japanese literature, literary translation, gender in translation, and the cultural history of translation in Japan. Recent publications include 'The Politics of Translation in Meiji Japan' in *The Routledge Handbook of Translation and Politics* (2018) and '*Shinseinen* no bungakuteki tenkai: Morishita Uson to "tantei shōsetsu" no hon'yaku (Literary Development of *Shinseinen*: Morishita Uson and the translation of detective novels' in *Hon'yaku to bungaku* (Translation and Literature, 2021). She also co-edited the collection, *Diverse Voices in Translation Studies in East Asia* (2019).

The Afterlives of Ame no Uzume in Australia, Japan and Elsewhere

Ame no Uzume den (1991, translated as *The Stripper Goddess of Japan: The Life and Afterlives of Ame no Uzume*, 2023) is the book that its author Tsurumi Shunsuke (1922–2015) regarded as the most important of his vast and varied corpus. Ame no Uzume appears in the *Kojiki* and other ancient texts. She is famous for her half-naked comic-shamanistic dance performance outside the Heavenly Cave where the Sun Goddess Amaterasu is hiding. Tsurumi identifies quintessential characteristics of this trickster diva, and demonstrates how some of these characteristics can be found in a wide range of genres, fields and cultures across time and space. Tsurumi's method, structure and style perfectly match his subject. Interestingly, Australia played a small yet important role in the germination of

Tsurumi's notion of Ame no Uzume. In 1937, the fifteen-year-old 'failed schoolboy' Shunsuke visited Adelaide and came across an English outline of the Japanese mythology which depicted the Cave scene as a democratic congregation of deities. His book, published more than half a century later, is now translated, three decades later, by a team based in Australia. It is hoped that this will trigger infinite variations of Ame no Uzume all over the world. Amidst continuing serious global issues including human rights and climate change, as well as escalations in political conflicts and nuclear armament, her creative, egalitarian and refreshing approach to problem-solving seems more timely than ever.

Aoyama Tomoko is an Honorary Associate Professor of Japanese at The University of Queensland, Australia. She is the author of *Reading Food in Modern Japanese Literature* (University of Hawai'i Press, 2008) and co-editor of *Girl Reading Girl in Japan* (with Barbara Hartley, Routledge, 2010) and *Configurations of Family in Contemporary Japan* (with Laura Dales and Romit Dasgupta, Routledge, 2015). Her recent publications include: 'Ame no Uzume Crosses Boundaries' (2018) and 'Youthful First Impressions: Tsurumi Kazuko and Shunsuke in Australia, 1937' (2020). She has also co-translated Tsurumi Shunsuke's *The Stripper Goddess of Japan: The Life and Afterlives of Ame no Uzume* (with Penny Bailey, Trans Pacific Press, 2023) and two novels by Kanai Mieko, *Indian Summer* (with Barbara Hartley, Cornell East Asia Series, 2012) and *Oh, Tama!: A Mejiro Novel* (with Paul McCarthy, 2014, Stone Bridge Press, 2019), as well as short stories and essays by Itō Hiromi, Mishima Yukio, Honda Masuko and others.

Finishing the "Project of Translating Australian Contemporary Novels into Japanese."

I am a member of the Australian Literary Society of Japan, and participant in the "Project of Translating Australian Contemporary Novels into Japanese." This project was initiated by Gendai-Kikakushitsu publishers in 2012 with the publication of a Japanese translation of David Malouf's *Remembering Babylon*, which was the first book in the series. Gendai-Kikakushitsu had already published *A Collection of Australian Contemporary Short Stories—Which Reflect the Multicultural Society of Australia* in 2008, with the impetus for this coming in 2001 from Prof. Kate Darian-Smith and myself. Since we both understood the need for teaching materials designed to introduce Australian society and culture to university students in Japan, we decided to translate 16 Australian contemporary short stories into Japanese. When that collection was well accepted by the Japanese readers, the publisher suggested producing ten Australian contemporary novels in Japanese translation in ten years. We formed a committee to select the novels and began the translations. In this lecture, I will discuss how we selected books, aspects of the translation process and the public responses when the translations appeared. Most importantly, I will outline the fruits of our efforts, and the meaning of introducing Australian literature to Japanese readers.

Arimitsu Yasue is Professor Emeritus, Doshisha University in Kyoto. She studied at the Australian National University where she received her master's degree in 1985 for "Finding a Place: Landscape and the Search for Identity in the Early Novels of Patrick White." She taught English and Australian literature at Tezukayama Gakuin University in Osaka (1988–1995), and Doshisha University in Kyoto (1995–2014). Before departing for Australia, she had translated a number of Australian and New Zealand short stories into Japanese. Returning to Japan, she co-edited and translated a selection of

Australian short stories, published as *Diamond Dog: A Collection of Contemporary Australian Short Stories* (2008). These reflected the multicultural features of contemporary Australian society. She is currently working on the “Ten-Year-Project” involving the translation of contemporary Australian novels. Seven novels have been published to date, with the eighth scheduled to appear very soon. Besides producing translations, Professor Emeritus Arimitsu is the author of the monograph, *Australian Identity: Struggle and Transformation in Australian Literature* in 2003 (awarded Australia-Japan Foundation Sir Neil Currie Special Prize in 2003), and has co-edited *Contemporary Australian Studies: Literature, History, Film and Media Studies in a Globalizing Age* (2017). She was the president of the Australian Studies Association of Japan (2010–2013), and the president of the Australia New Zealand Literary Society of Japan (2014–2018).

Why we Collaborate with Australia: The Story behind the Masterpieces of Contemporary Australian Literature Series

As part of my work at the Art Front Gallery and its affiliate, the Association for Progressive Communications, I have collaborated with Australian artists, literary and cultural figures, curators and embassies, on a number of projects relating to Australian art and culture. A major part of my collaborations over the past 20 years has been the publication of the Masterpieces of Contemporary Australian Literature Series. What makes Australia so fascinating? Its changes. From a national identity grounded in monoethnic and monocultural White Australia principles, Australia has sought to realise a multicultural, multiethnic society in which indigenous peoples and immigrants from around the world coexist. Then there are the Aboriginal peoples, and their living history that stretches back 3.8 billion years. These interests provide the foundation for the work involved in publishing the Masterpieces of Contemporary Australian Literature Series, which I wish to discuss in this presentation.

Maeda Rei is the Director of Art Front Gallery and Deputy-Director of Ichihara Lakeside Museum, as well as an editor and writer. She has worked as coordinator for numerous exhibitions and projects, including *Apartheid Non! International Art Festival* (1988-1990 traveled to 194 places throughout Japan; originally organized by UNESCO under the title: *Art against Apartheid*), *Faret Tachikawa Public Art Project* (1994), *Echigo-Tsumari Art Triennale* (2000-), *New Trends of Architecture in Europe and Asia-Pacific* (5 editions / traveled to 17 cities in EU, Asia and Australia in 2001-2011) *Setouchi Triennale* (2010-) and more. She coordinated the Japan tours of Aboriginal contemporary art exhibitions “Spirit Country”(2003-2004) and “One Road: Aboriginal Art from Australia’s Deserts” (2016-2017). She has been involved in publishing the Australian Contemporary Literature series (Gendaikikakushitsu Publishers) since 2012.

Translation as cultural diplomacy: The case of Australian books in Japan

Cultural diplomacy is an emerging area in translation studies that has been developing in and around research on power relations and soft power, where translations are often linked to political and economic motives. Australian literature as a tool for cultural diplomacy is debated in Australian studies and translation studies, especially in European languages, but is limited in the Japanese context or lies

on the periphery of more general discussions of Australian literary studies. On the other hand, Japan is well placed as a 'translation nation' with its own rich translation discourse and an established publishing industry for foreign literary works in translation, which is grounded in the long tradition of *honyaku bunka*—a culture of translation. Given this, how does Australia, a middle power on the edge of the literary world without its own cultural council or institute, carve out a niche for itself in Japan; and what can the study of Australia's case add to our understandings of translation as a form of cultural diplomacy? My presentation maps out the history of cultural literary engagement between Australia and Japan and presents the preliminary findings of a case study on the Masterpieces of Australian Contemporary Literature Series, a translation project launched by Gendaikikakushitsu Publishing in 2012 and supported by the Australia-Japan Foundation.

Sonia Broad is a PhD candidate and casual academic in the School of Languages and Cultures at the University of Queensland. Her research explores the dynamics of contemporary Australian literature in Japan from the perspective of translation studies and Australian studies. She is a member of the Australian Studies Research Node and a graduate of the Master of Arts in Japanese Interpreting and Translation program at the University of Queensland. Her research interests cover Australian literature, film and media in Japanese translation and cultural and functional theories in translation studies.

A shared culture of "otherness" in Christine Piper's *After Darkness*

This paper explores themes of shared (un)belonging through experiences of cultural otherness, rather than commonality, in Christine Piper's 2013 novel *After Darkness*. Set in a fictionalised version of the Loveday internment camp during World War II, new internee Stanley Suzuki becomes an unsuspecting target of violence based solely on his lack of cultural cohesion. Piper juxtaposes Japanese-Australian Stanley's youth and vulnerability against the seniority and power of the nationalistic Japanese camp leader Yamada Denkichi. Throughout the text Stanley is depicted as being physically and emotionally isolated from almost everyone at the camp. Stanley's only connections, formed through a shared sense of otherness, are with the tight-knit group of outsiders known as the "Australian gang" led by Johnny Chang, and with the novel's protagonist Ibaraki. For Johnny and his Australian gang, their disconnection from family and Australian culture is what unites them with Stanley as they bond over their similar-yet-different Australian mixed heritage and migrant backgrounds. On the other hand, Ibaraki, initially wary of the youth, finds himself increasingly drawn to Stanley, seeing the similarities of their experiences. Both Stanley and Ibaraki represent complicated figures of racism within the military, with both men experiencing declining mental health as they isolate themselves and the truth of their situations from their loved ones. This sense of (un)belonging shared between Stanley, Ibaraki, and the Australian gang illustrate the plurality and complexity of created communities in circumstances of adversity.

Rebecca Hausler holds a PhD from the University of Queensland's School of Languages and Cultures. Her thesis analysed literary representations of the riot and escape attempt of Japanese prisoners of war, commonly referred to as the "Cowra breakout". Rebecca is currently a visiting research fellow at Showa Women's University in Tokyo, Japan where she is expanding her research of fictional representations of Japanese prisoners of war. Rebecca's broader academic interests explore Japan's

transcultural connections with Anglophone nations through popular culture, literature, and film. In 2019 she contributed to the edited collection *Japan in Australia* in her chapter which explores the 1978 Japanese drama *Saiyūki* (Monkey). Her work has also been published in the interdisciplinary women's journal *Hecate*, has written several articles for the academic news website *The Conversation*, and was an invited speaker at Australian National University's Japan Institute Seminar Series.

Subtle Bridges: Cultural flows between Australia and Japan

In this panel we focus on some of the more nebulous Japan-Australia border-crossings that occur in literary studies and literature. We look at border-crossing criticism, and our own efforts to use Japanese literary and cultural theories to analyse Australian and anglophone works – for example, we analyse *Picnic at Hanging Rock* (Joan Lindsay's 1967 novel and Peter Weir's 1975 film) and Tasmanian author Tansy Rayner Roberts' *Creature Court* fantasy fiction series through the lens of Honda Masuko's pioneering work on the *shōjo* (girl). We question how these and other Australian works may influence Japanese creative imaginations. We also analyse the work of Australian authors who adopt Japanese popular culture aesthetics and narrative conventions, such as fantasy & sci-fi author Joanne Anderton, and manga author Queenie Chan. In doing so, we treat "literature" in a wider sense, encompassing genre fiction and literary-visual forms such as comics/manga. We thus take up not only national and international border-crossings, but also acknowledge some of the many and varied bridges and crossings between "high" and "low" art forms, and across different media, genres, and textual traditions.

Lucy Fraser is Senior Lecturer in Japanese at The University of Queensland, where she teaches Japanese language and literature. Her research interests include fairy tales, animals, and gender in literature and popular culture in both Japanese and English. She is the author of *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations of "The Little Mermaid"* (Wayne State University Press, 2017), and the co-editor of *The Routledge Companion to Gender and Japanese Culture* (Routledge, 2020).

Masafumi Monden is a Lecturer in Japanese Studies at the University of Sydney specializing in Japan. He writes and teaches on modern Japanese cultural history, fashion, art and popular culture, gender studies, and Japanese language. Dr Monden uses visual sources, texts, and empirical evidences to examine material cultures of everyday as embodiments of social, cultural, and historical expressions. He is the author of *Japanese Fashion Cultures: Dress and Gender in Contemporary Japan* (2015).

Interested in most things dark and twisty, **Emerald L King** is Lecturer in Humanities at University of Tasmania. Her research interests include violence in text, costume representation in anime and manga, and cosplay in Japan and Australia. Her work ties these disparate areas together with an overarching interest in costume and word. Her most recent publication looks at cosplay as a form of diplomacy at the World Cosplay Summit.